# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume IV. Whole No. 89. NEW YORK: SATURDAY, SEPTEMBER 18, 1880. Price Five Cents.


Professional Cards three dollars per quarter, in advance. Changed as often as desired.

AMY GORDON.
Prima-Donna Soprano. Josephine in Pinafore, at Park Garden, Providence, R. I.

ANNIE FOX.
Leading or Juvenile Business.
Address care N. Y. MIRROR.

ALFRED L. SIMPSON.
Musical Director. At liberty for Summer. 1495 Broadway, New York.

ADELAIDE FENELON (CHERIE),
Leading Business.
At Liberty. Address this office.

ADELAIDE DETCHON.
At Liberty till Oct 1. At Wallack's season 80-81. Fort Point House, Stockton, Me.

ALICE G. SHERWOOD.
Leading Juvenile and Soubrette. Engaged 80 81 by Kiralfy Bros., Niblo's, Aug. 30.

ALICE CHANDOS.
Soubrette and Ingenue.
Address N. Y. MIRROR.

AMY NORTHCOTT.
Soubrette.
Annie Ward Tiffany Combination.

AUGUSTA CHAMBRES.
With Fred Wren's Funny Few,
Season 1880-81.

ADDIE RODNEY.
Soubrettes, Eccentric Old Women.
Address this office or agencies.

BELLE GIRARD.
Prima-Donna Soprano. At Liberty for Season of 1880-81. Address N. Y MIRROR.

BERTHA WELBY.
At rest for Summer.
Address MIRROR office.

BURTON ADAMS.
Leading.

C. C. REEVE.
Treasurer Niblo's Garden Theatre.
J. H. HAVERLY, Proprietor and Manager.

CHARLES GILDAY
and FANNIE BEANE,
With Tony Pastor's Traveling Co.

CHAS. J. THOMAS.
With Constable Hook Combination.
Address, this office.

C. A. McMANUS.
Address 421 N. Eighth Street, Phila.

CHAS. P. BROWN.
Author Minnie Palmer's Boarding School. Troubles, by Revellers, etc. Address MIRROR.

C. G. CRAIG.
Leading Heavies or Juveniles.
Address this office.

CHAS. HARKINSON.
Address MIRROR office.

CHARLES H. KIDDER.
Address MIRROR office.

DONALD HAROLD.
Baritone and Comedian
Address MIRROR office.

D'ARCY,
Business Manager Minnie Palmer's Gaiety Company. Address this office.

DE LOSS KING.
With
Holland's Gentlemen Friends Co.

ELEANOR READE.
Juvenile Business.
At Liberty. Address MIRROR office.

EMMA JONES.
Singing Soubrette & Characters. Samantha Smith, Minnie Palmer's Boarding School.

E. M. HOLLAND.
As the Judge in the Danites.
Sadlers Wells Theatre, London, England.

E. B. VOSBURGH.
Business Manager John A. Stevens 1880-81. Address MIRROR office.

EDWIN F. THORNE.
Address Agencies.

ERNEST LINDEN.
With Moore & Burgess.
St. James' Hall, London.

EMMA BUTLER.
Boys, Walking Ladies, or Juveniles.
At liberty. Address SIMMONDS & BROWN.

ED. P. WILKS.
Daly's Theatre.
Address this office.

E. M. SMITH.
Re-engaged at Daly's Theatre.
Season of 1880-81.

EVA GARRICK.
Walking Ladies or Juveniles. Address Maze Edwards, Abbey's Park Theatre.

EDWIN PRICE.
Fanny Davenport Comb.
Address this office.

E. H. STEPHENS.
First old man and characters.
Address 110 4th Avenue.

E. L. WALTON.
Season '80-'81.
Madison Square Theatre.

ETHEL LYNTON.
Prima Donna Soprano.
Address this office.

FRANCES KEMBLE.
Soubrette Actress.
Address this office.

FREDERIC INTROPIDI.
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 27, Cooper Institute.

F. S. HARTSHORN.
First Old Man.
Address care C. R GARDINER.

FRANK WILLIAMS.

F. D. HILDRETH.
Treasurer Tony Denier's Tickled; or, Humpty Dumpty Newly Hatched.

FLOYD COOK.
Youths and Minor Roles.
Address C. R. GARDINER, or this Office.

FRANK HAYDEN.
Primo-tenore. Can be engaged for Fatinitza, Boccaccio, Chimes. MIRROR office.

FANNY McNEIL.
Address care this office.

GEORGE S. ROBINSON.
Cecil Asper in Tiote
Daly's New Theatre.

GEORGE MORTON.
Leading Dramatic Actor.
Address NEW YORK MIRROR.

GEO. L. SMITH.
Treasurer Haverly's Genuine Colored Minstrels. Address this office.

GEORGE CONWAY.
With Lytell & Fitzgerald's
Eighty Days Around the World company.

GEO. C. DAVENPORT.
Carrick-a-Rede.
Address care MIRROR.

GEORGE MORDAUNT.
Jane Coombs' company 1880-81,
Care C. R. GARDINER.

GEORGE S. WOODWARD.
As the Major in Kit.
With F. S. Chanfrau. Season 1880-'81.

GEORGE E. OWEN.
General Business Agent Thayer, Smith & Moulton's Eastern Circuit, season of 1880-81.

HARRY SELLERS.
Re engaged with Buffalo Bill,
Season of 1880 and 1881.

IDA COLLINS.
Singing or Walking Ladies.
Address care of C. R. GARDINER.

IDA E. WHITING.
Late of Howard Athenæum co.
Address 140 Bridgham street, Providence, R.I.

JOHN H. GARNER,
Primo Baritone, English Opera, etc.
Address 245 East Fourteenth street.

J. H. RYAN.
Irish character comedian and vocalist. Re-engaged with J. K. Emmet. Season '80-'81.

JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80.

JULIA BLAKE.
Leading or Juvenile Business.
Address Dramatic Agents.

J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-8.
Address care this office.

JOHN W. ARCHER
as Tyson, with John A. Stevens' Combination. Season 1880 '81.

LINA TETTENBORN.
With Tony Pastor's Comb.
Address this office.

LOUISE DICKSON.
Engaged Season 80 81 with
"Gentleman from Nevada.

LOUISE FILMORE.
Comedy, Drama or Character.
Address Agents.

LOUISE DEMPSEY.
Leading Business.
MIRROR Office.

LIZZIE PRICE.
Leading. Disengaged.
Address this office.

LEONARD S. OUTRAM.
Heavies. On tour with Frank Mayo, Esq.
Address, 156 West 14th st., City.

LIZZIE WALDRO.
Juveniles,
Address Agent.

LIZZIE McCALL.
Address Agents or N. Y. MIRROR.

LILLIAN CLEVES CLARKE.
Returned from abroad.
Address MIRROR office

FANNY DAVENPORT.

HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre,

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

HELENE ADELL.
Leading Business.
Season of 1879-80. Halifax, N. S.

HARRY D. GRAHAME.
Re-engaged for Season 1880-81
With Oliver Doud Byro

HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Address MIRROR.

HELEN A. TRACY.
Engaged with Kiralfy's Around the World Co., Niblo's Garden.

HARRY IRVING.
Irish Comedy.
Care C. R. GARDINER, 12 Union Square.

HARRY MACK.
Business Manager Academy of Music.
Season 1880-81. St. Johns, N. F.

HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. 830 Broadway, N. Y.

JOHN J. LEONARD,
Leading Business
Disengaged Season 80-81.

JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

JACQUES KRUGER.
Comedian and Stage Manager,
Willie Edouin's Sparks Co.

KATE CASTLETON.
With Jarrett & Rice's Fun on the Bristol. Address this office.

LEONA MOSS.
At Liberty
Address care MIRROR

LELIE GOSSIN.
Leading support to Annie Ward Tiffany 1880-81. Care C. R GARDINER.

LOUIS H. HAYWOOD.
Academy of Music, St. Johns,
Season '80-'81.

L. F. LAWRENCE.
Tenor.
Address MIRROR

LOUIS MESTAYER.
En Route.

LILLIE CLOVER.
Leading Business.
Address 27 Linden Park, Boston, Highlands.

MARION DARCY.
Leading Lady 1880-81,
With Meade & Maginly comb.

MAURICE STRAFFORD.
Juvenile, Mr. and Mrs. Geo. S. Knight Combination. Season 1880-81.

MARCUS MORIARTY.
Leading man Gulick-Blaisdell Nip and Tuck combination, 1880-81.

MISS MARION LESTER.
Leading Juvenile, Gulick-Blaisdell Nip and Tuck combination, 1880-81.

M. W. RAWLEY.
Address Agencies

MRS. E. B. HOLMES.
At liberty.
Address Agents or N. Y. MIRROR.

MISS ANNIE L. WALKER.
Juvenile Soprano Leading Last season with Haverly 1085 Fulton Ave., Brooklyn.

MARK SMITH.
Baritone.
Jarrett's Cinderella Combination.

MLLE. ELISE KRUGER.
Premier Danseuse Assoluta.
Address, this office.

MISS MEROE CHARLES.
At Liberty.
Address Simmonds & Brown.

MINNIE FOSTER.
Topsy, with Anthony & Ellis Comb. 1880.
Address 388 Main Street, Charleston, Mass.

MR. & MRS. MILLS HALL.
(HATTIE RICHARDSON.)
Mahn's English Opera Co. Care GARDINER.

MARIE PRESCOTT.
Address this office.

MISS MARION BOOTH.
Address this Office.

MISS MARY RICHARDSON.
Walking Ladies.
Address Agents.

MISS SADIE BIGELOW.
With Miss Minnie Palmer's Boarding-School combination. Season 1880 81.

MISS MINNIE PALMER.
Address this office.

MARIE GORDON.
Permanent Address,
Victoria Hotel, N. Y.

MISS MINNIE OSCAR GRAY,
Together with WM. T. STEPHENS
And Dramatic Dogs, Romeo and Zip and Hero.

MISS LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

MINNIE VINING.
Wallack's Theatre, Season 1879-80.
Address EUGENE H. KENNEDY, 481 Eighth Av.

MISS LILLIAN DE GARMO.
Dramatic Reader and Elocutionist. Address TILLOTSON & FELL, Bloomington, Ill.

MISS JOSIE LOANE.
Manageress of Academy of Music,
St. Johns, N. F.

MISS ANNIE WAKEMAN.
Leading Lady C. L. Graves Four Seasons Combination. Address 148 W. Sixteenth st.

MR. AND MRS. FELIX MORRIS.
(Florence Wood.) Comedian and Soubrette. With Fanny Davenport this season.

MRS. LOUISA MORSE.
Posy Pentland in My Partner.
With Aldrich and Paraloe for Season.

MLLE. BLANCHE CORELLI.
Prima-donna Assoluta.
Address N. Y. MIRROR.

MRS. CHARLES POOLE.
Disengaged for Season 1880 81.
Address Agents or N. Y. MIRROR.

MISS FANNY WRIGHT.
Instructor Stage Dancing. Address Gardiner, or (by letter) to 58 W. 21st street.

NELLIE BARBOUR.
Bartley Campbell's Galley Slave Co.
Season 80-81.

NELLIE JONES.
Leading Juvenile and Soubrette. At Liberty Address 31 Lafayette Place, N. Y.

NELLIE PECK.
Characters and Old Women. Disengaged. Address Agents or 232 E. 27th St., N.Y.

NANNIE EGBERTS,
Late with Arabian Night Co.
Address care agents or MIRROR office.

NINA VARIAN.
Juveniles,
Address N. Y. MIRROR.

ORLANDO W. BLAKE.
Comedian. Late with Fanny Davenport.
Address Dramatic Agents.

OTIS A. SKINNER.
For Summer Engagements address
SIMMONDS & BROWN.

OGDEN STEVENS.
Leading Man Coliseum Opera House,
Cincinnati, O.

PHILIP BECK.
Theatre Royal, Drury Lane,
London, Eng.

RAYMOND HOLMES.
Comedian.
Annie Ward Tiffany Combination.

ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

REGINA DACE.
Juveniles.
Address Agents

RUSSELL BASSETT.
Fix the Detective.
Kiralfy's Around the World. Niblo's

ROSE CHAPPELLE.
Contralto. D'Oyly Carte's Opera co.
Season 1880-81. Address N. Y MIRROR.

SEDLEY BROWN.
With the
Agnes Robertson Combination.

SARA LASCELLES.
Daly's Theatre, 1879-80.
Permanent business address, 12 Union Sq.

SYDNEY COWELL.
Season 1880 81.
Madison Square Theatre, N.Y.

SALLIE REBER.
Prima donna Soprano. Pirates of Penzance Co. Address N. Y. MIRROR.

THOMAS WHIFFIN.
Comedian,
Madison Square Theatre, N. Y.

W. D. MARKS.
Pirate King, D'Oyly Carte's Co.
En Route. Address 302 E. Ninth Street.

W. MARKS.
Basso. Pirate King, Pirates of Penzance Co C. At Liberty. 302 E. Ninth St.

WILLIAM F. CLIFTON.
Juveniles. Disengaged for season of 1880-81. Box 28 Wright's Grove, Chicago.

WILLIAM FORRESTER.
Our Goblins,
With Mitchell's Pleasant Party.

W. S. MULLALY.
Musical Director,
San Francisco Minstrels, N. Y.

## STAGE FASHIONS.

*You bid me make it orderly and wen,*
*According to the Fashion and the time.*
—TAMING OF THE SHREW.

"You don't see no sech figgers as them inter the meetin'-house tu hum," said Deacon Pettengill, on a front seat at Niblo's one night last week. "Theatering sartin plumps up the gals amazin'l"

"I don't know but it does," agreed an amused listener.

The worthy Deacon and his comrade never appeared to think that the girls filled their theatrical positions on account of their figures. Imagine the Kiralfys' horror at having to fatten and straighten and otherwise fix up a collection of the Deacon's "meetin'-house" women for spectacular purposes! The ladies of New York society, always on the look-out for some new and startling sensation in costume, can go to see Around the World and get some very charming ideas—not from the first costume of Miss Tracy—that, as the Deacon said, "just takes the rag of'fen any dress any woman ever wore." It begins so late in the neck, and it ends so early on the O. P. side at the bottom, that it would hardly do for polite society as it is constructed in New York just now. (The English women outstrip the slender Tracy in display of shoulders, back and bust at any swell dinner party.) But I refer to the delightful conceits of costumery in the final tableaux, where the dresses represent every sort and style of pottery, porcelain and glass, ancient and modern. These costumes were fashioned in Paris for an extravagantly gotten up burlesque which proved a dead failure. The Kiralfys, lucky fellows, gobbled the entire wardrobe and appointments, which are gorgeous and novel. No portion of it, however, is so charming as the Bric-a brac dresses, which could be successfully copied for fancy party dresses. There are the powdered, blue and pink Dresden China ornaments, the blue and gold of Byzantine vases, the gleaming diaphanous crimsons of Bohemian glass, the quaint and quiet "willow" patterns of our great grandmothers' china. In graceful design and wonderful fidelity of coloring and odd conceits, every style known to the fashionable world of ceramic art, is reproduced in their costumes.

A regular Bric-a-Brac party, each lady sustaining the character of some admired specimen of china, glass, porphyry, or majolica ware, would be a novelty and a success, if the ladies went down to Niblo's and studied the costumes of the Bric-a-Brac Ballet.

---

Fanny Davenport intends upon the 20th to launch at New Yorkers six of the most magnificent creations of the dress-making art. About town one hears serious doubts as to the play of Miss Dickinson—there are serious doubts about the selection she has made among our dressmakers. There's a half-dozen female modistes, and there's one little man (modest we hope he is) in New York who could have dressed Fanny better. The Russian Dutchmen who build frocks on Fifth avenue, have a stern, lumbering, high-toned clientee who like frocks put together a la Philadelphia (there is always a choice between glue or tacks given the patron, but these dresses are constructed with one or the other of these materials). You see Mrs. George Burnham or Mrs. Bandoin, or some of those heavy, decorous magnates, at a Lady Washington tea party, and clothed in well-fitting costly garments, they indubitably are; but for style or grace, or *chic*, or originality, go to a toy-store, buy a Noah's Ark, and behold the wives of Shem, Ham and Japhet—don't look for it on those grandees. And it is this sort of thing the Russian firm turns out.

This column don't advertise dressmakers, but the little man alluded to above, who is the theatrical dressmaker *par excellence* of New York, certainly could have done the superb Fanny greater justice. They tell great stories of Worth; how he has to get *en rapport* with his customers, study their characters, and just hang their draperies according to their dispositions, and trim them according to their tendencies. It's a sweet vague theory to take up, and don't get great belief in this quarter. But the New York man who holds Worth's plan here has constantly shown great judgment in costuming American actresses.

Beloved, lamented Parepa-Rosa used to say: "Oh! for a knit gown that buttoned up the back and asked no odds of woman's mind in the way of trimmings." She would have reveled in the Jerseys, or rather the knitted waists now prevalent.

The ladies of the Parisian stage have improved on the English invention. The little journal at Biarritz discourses upon the lovely "corsage mediæval," which is something like armor. The groundwork of their waists is silk webbing—already to be purchased in New York. This is cut in three pieces—a front and the two backs. It is sliced out like an undershirt, very much gored at the hips, buttoned or laced up at the back. This corslet fits like one's skin. Over this is worn a netted garment, close-fitting also. Some are of beads, strung like netting in small diamonds, through which the webbing of silk shows. If the webbing be of vivid green, and the beads small gold ones, the effect is dazzling. With this is worn a skirt of changeable green and gold silk. A scarf is indispensable. When all this armor leans off, it makes a finish and keeps the knitted things down. Fringes are put on the bottom of some of these bead corsages. And such fringes! Do city ladies remember a denizen of the tobacco patches they have seen in the country? He is a large, light green and truly awful worm—juicy, indolent, ribbed and decorated with beastly little horns at intervals on his back and sides. To meet him is consternation, to step on him is paralysis. Actually one of the last arrivals connected with the Grand Opera troupe sports a gold-bead Jersey (worn over green); the fringe is gold, but every three inches there depends around the golden strands one of those horrible tobacco worms, life size, cruelly, naturally constructed in pliant manner, so that with any movement it has the appearance of humping in the back and crawling up the woman. It's a terror which cries aloud for vermifuge.

Why will ladies cross our parks in the wormy season, come out from under the trees with a fringe of measuring worms on their hats and parasols, and stand and shriek for help in their peril, and yet, nowadays, wear the most hideous bugs, lizards, reptiles and worms as matters of personal ornament. Fashion is a great reconciler of female antipathies.

---

Many seasons ago the famed Princess Metternich rode about the Bois de Boulogne in a carriage dress of blue-striped bedtick, properly ornamented with Duchesse lace. A group of ladies lately met in Paris, each striving to outdo the other in some costume that for plebeian foundation might be disdained by the vulgar masses, and so be distinctly their own. The palm has awarded a dress of *toile d'Emballage*—what we should call kitchen crash toweling—dish-wiper, scouring-cloth material; but this dress was lined with red silk, was decorated with embroidery, had short sleeves, boasted Valenciennes lace rufflings, and was rendered swell by twelve-button gloves and magnificent parasol and hat. The great trouble with these bizarre *chic* costumes of the bedtick and crash toweling and cheese-cloths, is the offensive smell. There's a mild unpleasant odor attaches to all these fabrics. A cheese-cloth dress is something wicked in that way. Bedtick has a loud flavor, and the hemp of which *toile de'Emballage* is made is not suggestive of Araby the Blest in the way of perfume. Extracts are of no avail. I know a young lady who says she thinks the smell of whisky which Edgardo brings in from seeing a man, when he leaves her in the theatre, is only aggravated by a clove. So one wastes their sweetness trying to kill the native odor of these dreadful fabrics.

---

The daughter of the Earl of Airlie, now traveling in this country, went to a dinner party at Newport in a dowdy thick cotton dress of cheese-cloth—a costume which was certainly an insult to the magnificently dressed ladies she met. She has been in this country a number of weeks, and should have known better by this time. It's hardly possible an Earl's daughter hasn't better dresses with her than coarse cotton—ugly in look and offensive in other ways.

BEATRIX.

## PERSONAL.

DAVENPORT.—Mrs. E. L. Davenport will play with Salvini.

BOOTH.—Marion Booth returned from Saratoga last week.

BIGELOW.—Sadie Bigelow is with Minnie Palmer's Gaiety Company.

FISKE.—Stephen Fiske of the *Spirit* is the brightest feuilletonist on the New York press.

PRICE.—Edwin Price does not act this season. He attends to Miss Davenport's business.

MORRIS.—Clara Morris is still in ill health. The doctors hold forth no hopes of entire recovery. She will be seen at Booth's after the Ideals have finished.

ULSTER.—John T. Raymond will play Sydney Rosenfeld's Ulster in St. Louis next Saturday night. The terms are $500 down and $200 a week royalty thereafter.

POLK.—J. B. Polk has a namesake in the New York Foundling Asylum. The Charity Commissioners did it. Edwin Booth, McCullough and Lester Wallack are also represented.

CHESTER.—Marie Chester left with Raymond's company for St. Louis last Saturday. She has injured her ankle, and will be obliged to submit to a painful surgical operation to make it whole again.

HARRIS.—Lin Harris has returned from London where he played with The Danites. He says Harry Hawk is kept over on the other side with a pretty little English girl by whom he is awfully in love.

PALMER.—There has been a vague rumor current for some time past to the effect that Minnie Palmer and her mother had parted company. Both ladies deny the allegation. They say a malicious man did it with his little hatchet.

COMPETITORS.—Several actresses intend competing for the position left vacant by poor Neilson. Lillian Cleves Clarke, under Max Strakosch's management, is prominent in the list. She will essay Neilson's round of Shakespearean characters.

CRITICS.—A Printing House Square *restaurateur* tells funny stories about several well known New York critics. He says they visit his place habitually after the theatre, in a highly happy condition, and give him their almost illegible notes to put into shape for publication. Horrible discovery!

## THE WORLD'S METROPOLIS.

LONDON, Sept. 2, 1880.

There is yet little to chronicle in the way either of novelty or interesting revival, which seems a strange admission to make when the range of one's vision includes such a space as is occupied by London, a city which in its turn is occupied by such a multitude of people, all more or less agog for pleasure. But we are at present in the midst of the silly season—when no one who has a position or character of any sort to maintain is supposed to be in town, and when those of our attractions which are not entirely suspended are removed to more agreeable fields of operation than London affords. This renders it pleasant for country residents who, now getting their good things all at once, are in possession not only of the metropolitan population, which is especially turned over to them for spoliation, but also of the choice amusements which are generally reserved for the enjoyment of London audiences. Apparently theatrical folks are determined not to suffer any deterioration in the quality of their clientele, for they closely follow their departing steps and rake up positions of vantage in all the places where they are likely to come to temporary anchor—following each other in a merry series of trips round the coast, embracing the principal watering-places, with occasional incursions to some more than usually interesting inland town. This system is apt to exercise alarming effects upon that real holiday-maker—the hard-worked member of society who, escaping from his bonds for a day or two, runs down to some quiet place, intending to take out the whole time in utter forgetfulness of the fact that life consists mainly of work. The first thing that meets his eye on arrival is pretty sure to be the elegant bill-sticking arrangements of some company unpleasantly familiar to his everyday existence, with accompanying decorations referring to equally well-known combinations just coming or just gone.

In addition to these the regular provincial companies at this season of the year make it a point to so extend their circuit as to take in the more fashionable Summer resorts. The consequence is that opportunity is afforded (not that it is generally desired) of beholding many representations by different persons of the same plays—or, if not of the same plays, of dramas identical in plot and incident, if various in title. A metropolitan success always produces a score of imitations, for the behoof of country audiences, in addition to the one or two regular provincial companies playing the piece in its integrity. At present the most numerously imitated drama is L'Assommoir, to go back, to the absolute progenitor of the variety, although Charles Reade's adaptation thereof, Drink, is really the particular rendering which is most copied. There are therefore half-a-dozen Drink companies, and many more companies playing variations on that theme, as D. T., Lost by Drink, The Drunkard, Coupeau, and several mild piracies of the original. Of course they do not all of them play the piece in its original form. Their versions are more or less chopped about, Anglicized, localized, characters rechristened, such as the very favorite substitution of Cooper for Coupeau, and otherwise damaged. Next to this Go is in great demand. There are several adaptations in the field of Pink Dominos, Truth and Betsy.

But the season is not the only cause of stagnation in London. This is the period of long runs, which if satisfactory to managements and to the public, are doubtful as regards effects or art and destructive as regards the critic's occupation. Leaving revivals and inconsequential trivialities (of which there are plenty) out of the question, there are less than a dozen theatres in London which produce novelties. Allowing the now very ordinary period of six months for the run of each—and a year or two is beginning to be more usual—there remains something under than one play per fortnight—less than half a play per week—to be reviewed. This might be gotten over by a diffuse criticism of the play in sections, comprising say one act a week—but novelties have an awkward way of getting themselves produced at different theatres on the same nights (not at all owing to antagonistic feelings between managers), and some of them, if treated on the above principle, might become somewhat stale before their turn came for examination. It behooves the critics, therefore, to arise and demand the abolition of long runs—that is, such critics as have to earn their bread and butter and do not come in for thousand pound legacies in the way Mr. Joseph Knight does under Neilson's will.

This will was duly admitted to probate the other day, being proved by Mr. George Lewis, the sole executor. The personalty is declared at twenty-five thousand pounds (not including the Chicago property), which is not nearly so much as was expected. After providing by the investment of three thousand pounds for her mother, bequests of a hundred pounds each are made to Mrs. Goodall (Miss Neilson's companion), to the wife of her American manager, and to her old servant, a thousand pounds is given to Knight, the critic aforesaid, another thousand to Compton, her latest "leading man," and the entire residue is left to Admiral Carglyn. Why or wherefore no one explains it. It is now said that death arose from the rupture of a blood-vessel during her writhings, engendered by an attack of an old enemy—neuralgia in the stomach. Mr. Compton is reported disconsolate, and is endeavoring to wear out his grief at Herne Bay.

In some degree in opposition to Mr. Gooch's season of American legitimate which is to open the new Princess' Theatre, Mr. Holland has opened a series of similar plays at the Surrey, commencing with Rip Van Winkle, according to Mr. William Calder, a gentleman who is said to be an American tragedian (which perhaps he is), and one who is certainly well and favorably known to English provincial audiences. Mr. Booth is as yet undecided as to the character he will first appear in, but it will be either King Lear or Hamlet. Mr. Booth's appearance has proved the signal for Mr. Warner's disappearance, and that gentleman has now definitely arranged to go to America before long. This is a good thing for you, for the sake of his Coupeau if for not much else.

The Tambour-Major continuing his successful career at the Alhambra, the anatomical attractions of that establishment have now been augmented by the introduction of a minuet and gavotte in the second act—to music composed two centuries ago by one Mr. Sully—and a grand *ballet d'action* in the third. This is entitled the Alpine Brigands, and treats of the romantic adventure of one Count Lelio, who rushes over the mountains from nowhere, being received with a salvo of evidently blank cartridges from the brigands, in search of the Queen of the band, a lady who pirouettes up and down the Alpine landscape in short skirts and ballet shoes. Sundry complications ensue owing to the interference of the Queen's brother, a sort of drill sergeant of brigands, who presently puts the troop through a series of goose steps and other evolutions; but eventually things are arranged, the brother gives his consent, the brigands present arms in honor of a more than usually picturesque pose on the part of the now happy lovers. The ballet is well danced by Mlle. Th. de Gillert, Mlle. Pertholdi, Mlle. Rosay, Miss Matthews, and the celebrated corps de ballet of the Alhambra.

W. C. T.

### A Jester's Essay on Fools.

Mr. Wallett, the "Queen's Jester," addressing his audience at Keith's Circus, Douglas, Isle of Man, on the 18th inst., delivered himself after this fashion: "There never was a character on the great stage of life or the drama so much misunderstood as the one I am endeavoring to portray. It is generally supposed that the clown or the fool of the olden time was a low, illiterate buffoon, who delighted to throw his limbs into horrible contortions, to wallow out his tongue and roll his eyes, and, as Shakespeare says, 'commit such fantastic tricks before high heaven as to make the angels weep.' But such is not the fact. The fool of the ancient day was a scholar and a gentleman when the kings and queens of his country could neither read nor write. Besides this, the clown or fool had a higher and a holier province. He was the pioneer of human intelligence and manly independence. It was he who first stood up for the down-trodden rights and privileges of the great human family. You see, the fool was kept by kings, queens, and courts to amuse them in their hours of leisure; and it was he who, under the garb of laughter, dared to tell those wholesome truths to the very teeth of tyrants that greater men would have lost their heads for. But now 'Othello's occupation's gone.'

"It is no use being a fool nowadays—not it, indeed! Five hundred years ago—that was the time to be a fool! In those days fools were great men, but things are altered now, for great men are fools. In the olden time fools were well paid; but now, like every other trade, profession, or business, there is so much opposition, and so many people make fools of themselves for nothing, that the trade is not worth following. Now, Shakespeare says, 'Let me play the fool with mirth and laughter; let old wrinkles come; and rather let my liver heat with wine than my heart cool with mortifying groans.' Now, there is a reason for being a fool; but the generality of fools are fools because they have no reason. But I am a fool, and I give you a reason for being a fool. Consequently, being a fool and having a reason I am a reasonable fool. But there are many kinds of fools. There are fools in their own right, and fools in their own wrong. There are fools for nothing, and there are fools for interest. Now, I am a fool for interest—that is, I am a fool, and I find it to my interest to be a fool. Therefore, being a fool, and having an interest, I ought to be considered an interested an interesting fool. At the same time I must be a fool for principle, because if I had no principal I could have no interest because interest is derived from principal. And when I show I have an interest, that proves I have a principal; consequently, I am a principled fool. But there are old fools and young fools; satirical fools and drunken fools—who are the worst of all fools. Yes, if I had a voice that would echo from hill to hill, and vibrate through every valley, I would cry aloud, without the fear of contradiction that drunken fools are the worst of all fools—except tectotal fools. That reminds me of what I saw in Manchester the other day. In one gutter a pig; in the other the semblance of a man. The pig was sober; the man was drunk. The pig had a ring in his nose; the animal had one on his finger. The pig grunted; so did the man, and I said aloud 'We are known by the company we keep,' and the pig heard me and walked away, ashamed to be seen in the company of the drunken man. Shakespeare says, 'All's well that ends well,' so I finish with the pig, because the tale ends well when there is a pig at the end of it."

## FROM THE OTHER SIDE.

Wagner has just finished his new opera, Parsifal.

Edward Compton is resting from professional work at Heron Bay.

Miss Fanny Josephs announces that the Olympic (London) will not be under her management the ensuing season.

The Royal Opera House, Leicester, reopened 6th with Charles Vandenhoff, an old favorite, in The Old Love and the New.

Mr. W. H. Browne, who flitted from Chicago to 'Frisco, and from thence to New Zealand, has been well received in Auckland.

Jeff and Sallie De Angelis, "California favorites," have been giving their One Word in Sydney, N. S. W., assisted by James Maas.

Ketten the pianist has created a furore in Melbourne. His late business manager, Henry Neville Montague, is suing him him for £200.

Mr. Toole will before long revive at a matinee The Cricket on the Hearth, under its stage title of Dot, he himself, of course, taking the part of Caleb Plummer.

Mr. William Creswick will make his first appearance, since his return from his successful trip to Australia, at the Surrey Theatre, London, Oct. 4, in Virginius.

Mr. and Mrs. Williamson (Maggie Moore) are still in Australia, and in conjunction with Kelly & Leon's troupe are to bring out Pinafore, with Edwin Kelly as the Admiral.

The Strand Theatre closed with the 502d performance of Madame Favart. It will reopen, after renovation, Sept. 18, with the first production in England of the comic opera Olivette.

*Era:* Mr. Charles Warner has accepted offers for a starring tour in America, but before he leaves he will appear at Sadler's Wells in a revival of Mr. Tom Taylor's effective adaptation of The Fool's Revenge.

A new opera by Offenbach, it is said, will will be produced at the Gaiety Theatre, and, at the same time at the Renaissance, Paris. The work is not yet finished, but Offenbach makes short work of writing a comic opera.

Mr. J. L. Toole will shortly give a series of morning representations of dramas founded on the novels of Charles Dickens. His first embodiment will be Caleb Plummer, as originally played by him in the drama of Dot.

Of the new comic opera, the London *World* says that Mr. Gilbert has not a line of the verses ready, and adds concerning the new troupe who are to give the Pirates here that "that is all the novelty the Americans will get out of Sullivan this Winter."

Cetywayo, a "Zulu chief," who has been exhibited at Nottingham, was the other day charged with driving furiously about the town. Dressed in Zulu costume, with feather-decked head, he dashed through the crowded streets at a furious rate. There being no interpreter, and the showman having promised to take him out of the town, he was discharged.

Miss Wallis, the accomplished actress, who is at present enjoying a well-earned holiday at Llandudno, has had rather a narrow escape whilst taking equestrian exercise. It appears that Miss Wallis' horse became very restive, took fright at some object at the foot of Mostyn street, and galloped with great rapidity toward the Great Orme's Head drive. Here the road is most dangerous, the rocks rising some hundreds of feet above the sea. Miss Wallis, with great nerve and skill, kept her seat, and it was only when close to the toll house that she succeeded in subduing her furious steed.

Mr. E. L. Blanchard recalls an odd incident in connection with the original production, on July 20, 1835, of The Maid of Croissey, now once more in the Adelphi bills: "Mr. Benjamin Webster played with remarkable effect Sergeant Austerlitz, an old soldier of the Imperial Guard. He had been warmly applauded while recounting the history of his disastrous campaign, and had come to the line, 'Well, no matter, nothing is left me now but to make the best of my natural advantages,' when the buckle of his belt gave way and his regimental trousers descended to his heels. The curtain was dropped for an instant, and the actor, recovering from his awkward dilemma, had some difficulty in restoring the gravity of the audience."

M. de la Rounat is about to resume the directorship of the Odeon, of which he was formerly director for no less than ten years—between 1856 and 1866. In that space of time he produced 448 pieces, containing in all 1,358 acts. Of these 120 were quite new, 60 modern plays revived, and 268 pieces of the old repertoire. Among the modern authors whose pieces he produced were George Sand, Emile Augier, Ponsard, Alexandre Dumas *pere*, Theodore Barriere, Alfred de Musset, Paul de Musset, Henri Murger, Daudet, A. Belot, Theodore de Banville, Legouve, Edmond About, Aurelien Scholl, Edouard Pailleron, Blaze de Bury, E. de Najac, Chivot, and Durn. No less than 140 young artists made their debuts under his management.

After the close of her performances in Copenhagen, Mlle. Bernhardt "treated" her company to a trip by steamer to Elsinore, where they visited Kronborg Castle and Marienlyst, the grave of Hamlet and Ophelia's spring. The latter spots are entirely mythical. The scenic artist of the Lyceum, London, has copied his scenes on the ramparts of Elsinore from the present castle of Kronborg. Of course there is no reason why he should not take Kronborg for his model as much as any other castle, except that its architectural style is much later than that of the very latest date at which the action of Hamlet can possibly be placed. The actual Prince Amleth, if he ever existed, which is more than doubtful, had nothing whatever to do with Elsinore.

---

AN OLD SAYING.—The question, "What will Mrs. Grundy say?" was first asked in the comedy Speed the Plough. In that play Dame Ashfield is constantly anxious on that point. Noah M. Ludlow of St. Louis, an aged retired actor, tells this story: "Now, it so happened that there was living in Nashville Judge Felix Grundy and family, and Mrs. Grundy was a lady that mingled with the best society of that city, and was highly respected; but, being a member of some church that prohibited its members visiting theatres, she was not present on the occasion; so whenever the name was mentioned there was a general laugh throughout the whole audience. This, to the actors, was incomprehensible, until a friend explained the matter to us. Judge Grundy, after Martin Van Buren's election to the Presidency, was made Attorney-General of the United States. The expression, 'What will Mrs. Grundy say?' soon after became familiarly used by newspaper writers and others."

# DRAMA IN THE STATES.

## What the Player Folk are Doing All Over the Country.

### Boston.

Globe: Nothing but the greatest praise was heard on all sides Monday evening, the decorations and alterations surpassing all expectations, and Manager Stetson is to be congratulated, as he now possesses one of the finest theatres in the country. A large and brilliant audience assembled upon the opening night to inspect the theatre and witness the production of Campbell's My Partner. The drama was placed upon the stage in a manner worthy of the theatre, the first scene being favorably commented upon by all present. So much has already been said in regard to My Partner that it is difficult at this late day to state anything new in regard to the construction, yet it always appeared to me as if the character of Major Britt was introduced in this drama for the purpose of giving the other characters a chance to rest and to relieve the monotony. What I mean is that when the Major makes his first appearance he is called upon for a speech; upon his second appearance he does something funny which has no connection with his first appearance; his third appearance has no connection with his first and second, and so on—he is merely introduced to do something funny once in a while, and until he makes love to the old maid he has little to do with the story. Now wouldn't it be more interesting if the love scene occurred earlier and a side-plot built upon it? Louis Aldrich as Joe Saunders was as strong and manly as ever, and created much enthusiasm. O. H. Barr as Ned appeared nervous, and did not make the character sufficiently prominent. Frank Mordaunt as Major Britt is a very clever piece of character acting, and I was sorry to see him spoil a very artistic piece of acting by entering into burlesque exaggeration, simply for the purpose of creating laughter. Mr. Hague was, as before, very good both in make-up and action. Mr. Parsloe's Chinaman is too well known to require any comments from me; it is sufficient to state that it remains the same sly, cunning Celestial that has always pleased the audience, and is what we may call a very funny stage Chinaman. Business has been very large during the last week, and My Partner will be continued one week longer, after which Rice's Extravaganza comb. in Calino.

Boston Theatre: Hearts of Oak, after being presented three weeks and being admired for its remarkable scenery, has been withdrawn, and our old friend Kit will once more appear and delight the audience. New interest is manifested in the production this season, as it is the desire of many to see the new members of the co. Kit remains two weeks, after which, the great favorite, Annie Pixley, will appear in M'liss.

Gaiety: The favorites, Mr. and Mrs. George S. Knight, have been the means of attracting large and well pleased audiences. This week Leavitt's Vaudeville and Specialty co. appear. The co. includes many well-known people, who will appear in an interesting programme. Chimes of Normandy will be presented with an admirable cast, which will include Mr. Henry Peakes as Gaspard, Mrs. Flora Barry, Mrs. Carter and other favorites. Manager Wentworth will spare no means, and intends to produce this popular opera in a manner which has rarely been equalled.

Museum: A Dangerous Game still continues the attraction, the fine acting and scenery being highly spoken of by all who witness this production. Next Monday, A Scrap of Paper will be presented with a strong cast. A Marble Heart is in preparation.

Howard: Some idea of the length and excellence of the programme can be attained when I state that it was necessary for Manager Harris to appear upon the stage a number of times during the week, and inform the audience if so many encores were demanded, the entertainment would continue till past midnight. The entertainment was so pleasing that the majority of the audience seemed satisfied to remain even longer than that. This week, Snelbaker and Benton's Majestic Consolidation appears. This is one of the largest co.'s on the road, and includes many well-known names.

Items: The managers of the Gardens, not desiring to place stoves there for the convenience of the public, have thought it best not to engage any more companies until next Summer, and are gradually closing the doors. At Oakland Garden, Saturday night, Pinafore—not the opera, but the boat, was set on fire.—The Boylston Museum, which has been closed for several weeks, will be opened this week, after extensive alterations. Manager Lothrop has advertised extensively in the Sunday papers, and promises us a strong company and a good entertainment. Performances will be given as before, every afternoon and evening.—Mr. W. H. Whitenect's "Theatrical Guide" is a very interesting and valuable book. It gives the population of the cities and towns in the New England States, with the theatres, halls and names of bill-posters in each, the principal halls in the United States, the different combinations on the road, and considerable information that is very useful.—The Globe Theatre will have a new drop-curtain next season. Several of the theatres will give matinee performances Friday, Sept. 17.—Mr. Harry Bloodgood has been engaged as a member of Leavitt's Vaudeville co., and will appear at the Gaiety Theatre this week. W. Thompson's combination appears at the Howard next week.—Manager Stetson has fitted up a handsome room for the benefit of his patrons who may desire to smoke between the acts, so it will be unnecessary for so many to go out after each act and "see a man."—J. H. Jones, formerly of the Boston Museum, has been engaged as a member of Lingard's Burlesque co.—Miss Clara Morris will appear at the Park Theatre in Article 47 as the opening play. The support will include A. D. Billings, M. J. Pendleton, Mrs. Prior and Miss Hamblin.

### Baltimore.

Holliday Street Theatre (John W. Albaugh manager): Nothing more pleasing in the way of the spectacular has been seen here for some time than the operatic spectacle of Cinderella, as produced by H. C. Jarrett's co. The piece has in it all the elements necessary to make it a success. It is the old familiar story of Cinderella set to music by Rossini; the dialogue abounds in wit, the situations are amusing, the scenery beautiful and effective, and the costumes superb. The co. is composed of talent far beyond the average. Annie Shaeffer, a young Baltimore artiste, in the title role looked the ill-treated sister to perfection, and acted well, albeit she was a trifle ill at ease. Miss Shaeffer is a novice in the profession, and with a little more experience will make a success of the part. As the proud sisters, Clorinda and Thisbe, Elma Delaro and Jennie Hughes were excellent, and by their fine singing and good acting contributed largely to the success of the piece. Elma Delaro has a full, rich voice, and her solo in the third act was enthusiastically encored. Jennie Hughes sang several comic songs in good style, and in one of them perpetrated some local hits which produced the desired effect—brought down the house. Lizzie Simms in her London sensation performance was a feature of the piece; her changes of costume were made with a rapidity almost incredible, and her dancing was extremely graceful. Little Katie Seymour as the Fairy Godmother acted, sang and danced well. Marie Bates was most acceptable as Prince Paragon. William H. Seymour did a very clever bit of acting as Baron Pompolino; he dressed the part admirably and gave it just sufficient of the grotesque without overacting—a something which would have been very easy to do. Mark Smith as Dandino, the valet, and Ed Connell as Baron Alidora, tutor to the prince, were both good. The music, which is very pretty, was rendered by a full orchestra under the veteran master, Max Maretzek, and a well-trained chorus. Next week, Joe Emmet in Fritz in Ireland.

Ford's Opera House (John T. Ford proprietor): Barlow, Wilson, Primrose & West's Minstrels have been playing to big houses all the week. The show is a fair one. The songs are new and catchy, but some of the jokes venerable, and should have been spared on account of their age. George Wilson's speech was funny, though some of his business was gotton off by George Thatcher years ago. The clog-dancing of Messrs. Primrose, West, Fox, Ward, Doyle, Daly, Turpin and Mackin was by far the best part of the programme. The burlesque on Fun on the Bristol, entitled Fun on the Brussels, was a very good sketch, and Cal Wagner's appearance in ballet costume brought it to a very laughable climax. Next week, The Boy Martyrs, or Baltimore in 1814, a local drama written by C. W. Tayleure.

Monumental Theatre (Ad Kernan manager): Fannie Louise Buckingham and her gallant gray drew like a five-cent cigar this week, and served to add an additional beam to Manager Kernan's already smiling face. The support rendered Miss Buckingham by the regular stock co. was excellent. George Morton strengthened the good impression he made last week. Messrs. Charles Banks, Joseph Mason, Harry Linson, Harry Smith and Ada Wernell were admirable in their respective parts. In the olio, Charles T. Ellis and Clara Moore gave a pretty sketch in which they introduced several new songs, and the Melrose Sisters were well received in their refined songs and dances. Col. Bothwick Reid manipulated the sword with wonderful dexterity. Next week Minnie Oscar Gray and William T. Stephens with their dogs, Romeo, Zip and Hector, in Saved From the Storm and Jack Sheppard and His Dogs; the Carrolls, Josephine Shandley and Elmer E. Glandin in lyric sketches; Barlow Bros., song-and-dance artists; John Till's Royal Marionettes, and the Russian Athletes, Fredericks, Gloss and La Van.

Front Street Theatre (Collyer & Kelly managers): Mazeppa was well presented by Maude Forrester, supported by O. B. Collins and the regular stock. Business, however, was very light. Next week a big bill is announced. W. J. Thompson's Electric Lights, comprising Frank White, T. M. Hengler (formerly of Delehanty and Hengler); the Ordays, Harold and Augusta, jugglers; Lillie Forrest, serio-comic vocalist; the Markells, Addie and Jessie, sketch artists, and George W. Thompson with his dogs, Hero and Jeff, in the play of For a Life.

### Cincinnati.

Grand Opera House (R. E. J. Miles manager): Highly appreciative audiences have, during the past week, testified the esteem personally entertained for Cincinnati's former manager and townsman, Barney Macauley. The Messenger from Jarvis' Section has been improved to considerable extent, and the star does ample justice to the character of eccentric Uncle Dan'l. The array of artists in the support is an exceedingly strong one throughout, Minnie Maddern's absence not being perceptibly felt, Victory Creese, in the prominent role of Clip, filling the void very acceptably. J. M. Hill's All The Rage comb. follow 13th, for one week. Judging by the space occupied in the Sunday papers Manager Hill believes in printer's ink, and should his season prove a failure, lack of advertising cannot be ascribed as one of the extenuating circumstances. 20th, Maggie Mitchell, two weeks.

Pike's Opera House (Louis Ballenberg manager): The season opens 13th with Collier's Banker's Daughter comb. The attaches for the season of 1880-81 are the following: Julius Cahn, treasurer; Alex Haigh, musical director; Thomas Brennan, Charles Cover and Charles Perry, doorkeepers; A. E. Sparkes, T. Hinson and A. Quinn, ushers; Bonnie Whitton, properties; A. G. Reeder, machinist; R. Salston, janitor. Messrs. DeWitt C. Waugh and Harry Levoy will attend to the scenic department, in addition to the Grand and Robinson's, and P. S. Gilmore will act as advertising agent for the three theatres. The Cincinnati Orchestra, one of the best organizations of its kind in the West, will furnish the music. In future the house will be lighted by electricity. During the Summer the theatre has been thoroughly renovated and the cumbersome stalls in the balcony have been replaced by opera chairs. It is the intention of the management to present nothing but amusements of the higher order, and with proper support, there is no reason that the ensuing season should be other than a success. 20th, the Criterion Comedy co. in Freaks.

Heuck's Opera House (Hubert Heuck, proprietor; James Collins, manager): C. L. Davis has drawn houses limited only by the capacity of the theatre. The performance has been so frequently reviewed in THE MIRROR that your correspondent contents himself by merely mentioning that the play is improved in many respects and was heartily enjoyed by the crowds in attendance. The troupe in support has been strengthened materially by the accession of I. N. Beers, who gives a satisfactory rendition of the villainous character of Bob Ford, and Miss Annie L. Wood, to whom is assigned the role of the voluble better-half. Frank Mayo in Van the Virginian, 13th. Mayo is deemed a big card at Heuck's, and another very successful week is anticipated. Davy Crockett will probably be brought out during the latter part of the engagement. Barlow, Williams, Primrose & West's Minstrels are announced for week beginning 20th.

Robinson's Opera House (R. E. J. Miles manager): Ada Gray, supported by Frank Roche and C. A. Watkins' New York co., commences a two weeks' engagement 13th, opening as before announced with East Lynne; 14th, Camille, and on 15th her new drama, entitled "False Light," will receive its first presentation in Cincinnati. Popular prices will be the rule, and with the influx of visitors in attendance at the Exposition, the venture will no doubt materialize successfully. 27th, Rial & Draper's Uncle Tom's Cabin co.

Coliseum Opera House (F. Buchman, proprietor; James S. Edwards, manager): Effie Johns in her new drama, A Terrible Test, closed a very successful week on 12th. The lady reads well, has a fine stage presence and created a very favorable impression. The stock co. rendered first class support in the various roles assigned them. Charles Howard's Uncle Tom's Cabin co. follow 13th, for one week. The part of Topsy will be assigned to Kate Edwards, who in the same character at Heuck's two seasons since made quite a hit. Maud Forrester in Mazeppa is underlined for 20th. 27th Joseph Keen in Rip Van Winkle.

Vine Street Opera House (Thomas E. Snelbaker manager): Another week of crowded houses. Manager Snelbaker is giving the best vaudeville entertainment ever presented in this city, and the patronage is in accordance with the merits of the performance. Annie Hindle and Fanny B. Reynolds and the song-and-dance artists, McDonough and Williams, are announced for week commencing 13th. The latter team is from Indianapolis, and are reputed first-class performers. Charley Smith is now attending to the advertising business for the house, and the average Cincinnatian is in consequence obliged to peruse Webster's Unabridged to arrive at the true inwardness of the programme.

Highland House (Frank Harff manager): The Spanish Students have been giving a series of their delightful concerts with only fair success, financially speaking. The weather, which has been remarkably cool (too much so in fact for comfort on the hilltops), has been antagonistic to their interests, and moreover the attractions at the downtown theatres have drawn largly from the class that usually patronize the Highland. The troupe will, however, remain for the current week, and it is hoped the attendance in point of numbers will improve. The coming week will be the closing one of the season at this resort.

Items: John Dingess, advance agent of Tony Pastor's troupe, passed through the city 9th, en route for Columbus.—C. W. West, one of Cincinnati's public-spirited citizens, has donated $150,000 toward the establishment of an art museum in this city.—Alice Oates' sister, Pauline Merritt, for some time past a resident of this city, leaves for New York City, during the coming week, to reside permanently.—John Pierpoint departed for Youngstown, Ohio, 8th.—Adah Foy of this city opens in London by Night, 27th, at Baltimore.—Fred. Julian of Harry G. Lichmond's co. is a son of Hon. George W. Julian of Indiana.—Manager Miles' Juvenile Opera co. is doing the interior of Ohio to good business.—Joseph Brooks, manager for John McCullough, arrived in the city 12th.—The Clio Dramatic Club will perpetrate Miriam's Crime in Ludlow, Ky., 14th.—The Exposition is drawing thousands of our country cousins to the city and the managers are preparing to enlarge their bank accounts.—Charley Lord, last season of the Vine Street Opera House is paying his numerous friends a short visit. He departs for Pittsburg 12th opening in latter city 13th.—Commencing 13th the battle opens all along the line, every theatre in the city being open and presenting first-class attractions.—The management at the Zoo will renew the presentation of the spectacle Visions of Venice on 14th.—The daily attendance at the Exposition has thus far averaged over 6,000.—Rial & Draper's comb. is billed for Circleville 13th.—Frank D. Hall, the affable *avant courier* for Frank Mayo, has been in the city the past week attending to the interests of the latter.—Harry Clapham, the energetic business manager of Barlow, Wilson, Primrose & West's Minstrels, is also here preparatory to the opening of the party at Heuk's, 20th.—Cincinnati Lodge of Elks meets regularly every Thursday at 3:30 p.m.—Manager Whallen of the Buckingham Palace Theatre, Louisville, was in the city 8th, and reports business immense.—Manager Snelbaker left on the 11th for Boston to take a peep at the Snelbaker & Benton comb.—The party is announced for week beginning 13th, at the Howard Athenæum.—Manager Dave Bidwell of New Orleans, who had been taking in the sights here for the past few days, left for home on the 11th.—Harry Levoy, the well-known local scenic artist, has recently recently returned from Wheeling, W. Va., where he has been engaged for some weeks in overhauling the scenery at the Opera House.

### Brooklyn.

Haverly's: A densely packed and overcrowded gallery, with a well-filled balcony and orchestra, greeted Oliver Doud Byron in his old but still interesting and popular play of Across the Continent, at each performance during the week. Incidental to the concert-room scene of Act II., Charles Arnold recited a parody on "Barbara Fritchie;" Master Hagen gave imitations of Pat Rooney; John Pendy rendered motto songs; and Joe Banks was seen in Chinese impersonations. The play was well mounted by the management, the well-known sensational scenes evoking lavish applause. This week, Rice's New Evangeline.

Park: On Wednesday evening, Dec. 17, of last year, the writer and his brother met Col. Sinn at the Jersey City Academy of Music. The Colonel, who was accompanied by his son and daughter, had come over to Manager Gouge's pretty little establishment, to sit in judgment on Minnie Palmer's play of Our Boarding-School. A few days after, I was over in Manager Sinn's office, and took the opportunity to ask him what he thought of Miss Palmer as a rival to Lotta, and also his opinion of the play which the little lady had selected to star in. Col. Sinn's somewhat evasive reply was—"Not well enough to give her a date!" That he afterward changed his mind is evidenced by Miss Palmer inaugurating her season at this house last week. Business averaged fair, and the credit side of the Colonel's ledger cannot show figures of any very large dimensions. The new farcical trifle, A Dime Novel, though extensively advertised, was not produced. The Boarding-School comprised the bill at each performance, given by the following cast: Minnie Palmer, Jessie Fairlove; Sadie Bigelow, Mrs. Fairlove; Ella Hattan, Samantha Smith; Lillian Vane, Jennie; W. J. Scanlan, David Doodle: G. C. Davenport, in triple part of Henry Hamilton, Old Bumshell and Simon Bumshell; Matthew Holmes, Prof. Jeremiah Gimcrack, D.D.; J. E. Nagle, Jr., Bobby Stubbs. As this play has been frequently commented upon in THE MIRROR columns, further mention of it would now be idle. It was enacted about the same as last season, the general rendition being neither better nor worse than then. With the exception of Mr. Holmes, who is but an indifferent substitute for John E. Ince as the Professor, the several characters are presented the same as when the play was first seen. This week, Agnes Leonard in the new American drama, Woman's Faith.

Novelty: Frank I. Frayne in the title role of Tayleure's drama of California, entitled Si Slocum, drew a succession of large and well-pleased audiences during last week. This week Maude Granger and Laura Don will afford the people of "the Burgh" a fine opportunity to witness good acting, in A. C. Gunter's successful play of Two Nights in Rome.

Hyde & Behman's: An old variety act under the new title L'Assommoir, followed by Kitty McDermott in jig, Pat and Ella Murphy in Irish sketch, Dick Rowe, contortionist; Charles and Annie Whiting in trombone solos, Add Ryman, on the situation; Murphy and Mack in Our Irish Flats, Fields and Leslie, Irish songs and dances; and Murphy and Shannon in their peculiar Dutch acts, with an amusing so-called comedy, Thank Heaven, the Table's Spread, which enlisted the services of Add Ryman, Hugh Fay, Billy Barry, Jennie Satterlee and Kitty McDermott—were the features of last week's bill, all of which delighted large audiences at every performance.

Items: The names of George Edeson and John E. Wile, that have so long figured as business manager and treasurer upon the list of the official staff of the Park Theatre, have this season disappeared, and in their places are found those of Walter Sinn and Sidney Sammis, who respectively fill those offices for the season of 1880-81.—The Court Square Theatre has been leased by Messrs. William Luske and Charles Bamburgh. They propose to have it thoroughly renovated, and to make it the home of amateur theatrical societies.—Mr. Henry Behman, a brother of one of the managers of Hyde & Behman's Theatre, has filled the position of treasurer at that establishment since its inception. Henry has won the esteem of both the public and profession for his universal courtesy and desire to please.

### Philadelphia.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): A good business was done again last week with Revels and Horrors. 13th, Agnes Robertson made her first appearance in Philadelphia in many years as Jessie Brown. Every seat in the house was sold in advance, and although the rain poured in torrents from 7 to 8 o'clock, nearly all the standing-room was occupied also. This, however, may have been in a measure due to the fact that a great number of tickets were sold by the State Fencibles, who were allowed half the proceeds of the seats disposed of by them. This is the crack military organization of this State, and the part benefit was in aid of the expenses of a visit to Atlanta, Ga., to the Gate City Guards, the best-drilled regiment in the South. After the play, Co. B., Capt. West Chew, of the Fencibles, drilled very finely on the stage. Twenty years ago I saw Agnes Robertson play Jessie Brown at the Winter Garden in New York. Her appearance on Monday night was the signal for an enthusiastic reception. The first impression produced on me was that the score of years count as naught, and that there again was Agnes Robertson, unchanged in all respects—just as youthful looking, just as charming, with the same sweet smile and with her best powers as an actress still in their full vigor and vivacity. On a closer scrutiny, from a front seat in the orchestra, I could detect that twenty years had not passed without having wrought some little change, and that the lady has grown somewhat stouter. But there is no change in her acting, except that perhaps she is a more finished artiste than she was in the olden time. Further than this, no criticism is necessary. In her line she stands now, as she stood in a generation past, without an equal. Her support was first-class, Charles Wheatleigh as the Nana Sahib and Florence Noble as Amy Campbell taking the highest honors. 20th, the Tourists.

Chestnut (Charles G. Morley lessee and proprietor; William H. Daly manager): Our Goblins have flitted away with a large quantity of greenbacks for the second week's business. Clara Morris appeared 13th, and every seat in the house was occupied. The play was Article 47, and when Miss Morris came upon the scene as Cora her reception was an ovation. I doubt whether she has ever acted more superbly, and I am not afraid to say that I have never seen her equaled except by Rachel in Phedre and Cushman in Meg Merriles. All through the play she carried the audience with her, and her every utterance, gesture and splendid exhibition of facial action was perfection itself. In the mad scene with which in the printed copy of the play her role ends, she was awfully grand, and the audience were held spell bound. In the final scene, where she hands the pardon to Duhamel, after placing his hand in Marcelle's, it was a triumph of emotional and pathetic acting. The play was given in five acts, and the waits were very long and tiresome. The support, though good, does not call for individual mention, except that Julia Stewart as Marcelle was very pretty and acted finely. Miss Morris gives this play on Tuesday night and at matinee on Saturday. On Wednesday, Thursday and Friday nights, Alixe. She does not play on Saturday night. 20th, Lester Wallack in Rosedale.

Chestnut Street Opera House (George R. Goodwin, lessee and manager; J. Fred Zimmerman, associate manager): This handsome theatre may well be called "the new opera house." It was formerly the Standard; but every vestige of the old building has been removed, and in its place stands a new and very handsome structure. The front is of white and gold, and in the second story are stained-glass windows representing Shakespeare, the Opera and the Drama. The seating capacity is 2,600, and there are four large and handsome private boxes. There are a number of chandeliers, one of which has seventy-two lights, manufactured for exhibition at the Centennial, at a cost of $3,500. The inauguration will take place 20th, when A. M. Palmer's Union Square co. will open with The Danicheffs, giving Two Orphans following week. A number of first-class attractions will follow in order without intermission during the season.

Park (George K. Goodwin lessee and manager): Leavitt's Specialty troupe did not attract large audiences last week, although the manager deserved better luck, as there are some very clever features in the performance, the best being the Garettas in general and Miss Eugenia in particular, with her beautiful and wonderfully well trained pigeons. This week Minnie Palmer opens her Boarding School; but I am very much afraid that Clara Morris, Jefferson and Agnes Robertson will hurt the business of the school considerably. 20th, J. M. Hickey's Flock of Geese.

Wood's Museum (Col. George Wood manager): A good business was done at this house last week with Our Boys and The Isle of St. Tropez. On Friday and Saturday nights, and at Saturday matinee, Col. Wood gave his patrons a double bill. This week Lillie Hinton appears as Camille. Money will be given (and taken) at the supplementary matinees. 20th, Two Orphans.

Academy of Music (T. B. Pugh manager): Will open 20th with Jarrett and Gulick's Musical Phalanx.

National (T. F. Kelly manager): I kept my promise, and went to last Thursday's matinee to see Pat Rooney, and the show was so good that I sat it through. The injunction was not removed till Wednesday, and meanwhile Pat's place was taken by his daughter (?), a very pretty little girl about 8 years old. I saw her play at same performance with her father, and while Pat is good of course, the little one is above pa(r). She is a prodigy if ever there was one; she received more applause than Pat himself. Why, she beat the veteran clean and clear, even in *that* walk. Harry Miner ought to compromise with Pat, by engaging this little genius in the way of Lilliputian burlesque. Business was fine. This week Dominick Murray; 20th, Frank I. Frayne.

Items: On last Sunday, about 15,000 persons were assembled on the Delaware County side of Cobb's Creek to witness the dedicating of the Elks' Rest, and the unveiling of the monument presented to the Benevolent Protective Order of Elks by Charles E. Ellis, a member of the Philadelphia Lodge. The monument consists of a base of Richmond granite 8½ feet long and 1½ high. The ceremonies were very interesting. Past Exalted Grand Ruler Henry P. O'Neil of New York delivered an address tracing the history of the Order from its origin in a small room in the Bowery, twelve years ago; and ex-Alderman Louis C. Waehner of New York delivered an oration. Rudolph, Walz, Stevens and Evans, the quartet of the Carncross Opera House, sang "Nearer My God to Thee" and "Rock of Ages" very finely. In the cemetery (Mount Moriah) are buried two members of the B. P. O. E.—George R. Maguire, who died June 8, 1879, and Warren E. Fox, who died March 29, 1880. On Sunday night, at a business session, a handsome gold badge was presented by the Order to Mr. Ellis, the donor of the monument.—Just before the opening of the Chestnut Street Theatre there was some you-tickle-me-I-tickle-you talk in the newspapers here, in which the principal tickl-ees, or tickle ease, were Corbin of Manhattan Beach, and Levy, the cornet-player. It showed how Corbin was Allah and Levy was his profit, and how Allah was willing to lend out his profit for one night, verily that he might betake him unto the City of Brotherly Love and blow upon his trumpet amongst the Goblins, who were to open the Chestnut. It looked a little odd to me at the time, that Corbin, the devout (?) Christian, should lend out Levy the Jew to assist at an opening where no assistance was needed. But now it comes to light that Levy had acted in concert with Corbin all along, and will act in a concert of his own in the Chestnut Street Theatre on next Saturday night, as Clara Morris, as I have stated, will not perform on Saturday except at the matinee.—The London Circus with its small attraction—*i.e.*, infant elephant—is reaping a rich harvest here this week.

### San Francisco.

Sept. 7.—Standard Theatre (Charles Locke lessee): Neil Burgess and co., after playing at the Standard Theatre for five weeks to crowded houses, have left us, homeward—or at least Eastward—bound. Neil Burgess will henceforth own the Widow Bedott comb., as his contract with Mr. Haverly has expired.

Bush Street Theatre (Charles Locke proprietor): The Royal Middy has been revived, with Emilie Melville, Helen Dingeon, Max Freeman and others in the cast. Miss Dingeon is getting to be quite a favorite with the public.

Baldwin Theatre (Thomas Maguire lessee): Ninon, the latest London success, is the attraction and is drawing fairly. President Hayes and party will visit this theatre next Saturday night, and great preparations are made correspondingly.

Items: Our old friend, Barton Hill, has left us for the East—in fact, they all leave us, one by one—which one circumstance alone ought to be enough to show the state of the theatrical market here.—Dr. Hesse, a promising young playwright and manager, has in view the organization of a first-class traveling co. composed of Eastern talent, to play standard plays throughout the circuit.—At the Tivoli the opera, Light Cavalry, is meeting with much success.—The Widow Bedott comb. start Eastward under the management of Mr. Charles Schroeder, a most active young go-a-head business man. Charlie is a practical and experienced man—will make friends wherever he goes—and Mr. Burgess will get in him a good man.—The Authors' Carnival is approaching—which will furnish another lounging place for our "beau monde"—and as this class constitute our theatre-goers, our managers are not over-pleased at the prospect.—James O'Neill, it is rumored, will soon leave us to go East to assume his original character of Our Saviour in Morse's Passion Play, shortly to be produced there.

### Alabama.

MONTGOMERY.

Montgomery Theatre (Prof. Tannenbaum manager): Prof. Tannenbaum has just taken charge of this house and has secured already a large number of the best attractions, a number of which have never stopped here before, and he is daily making new engagements. The Big Four Minstrels give the first performance about the 27th.

Item: Prof. George F. McDonald, former manager of the Montgomery Theatre, has completed his arrangements for building a new theatre, costing about $25,000, which will be ready next season.

### Arkansas.

LITTLE ROCK.

Grand Opera House: The season will open here 28th, with Berger comb. There are as yet no positive arrangements made as to the management of this house, but the matter will be definitely arranged this week.

Arena: Welsh & Sands' Circus show 11th; Barnum opens 28th.

### Colorado.

DENVER.

Forrester's Opera House (N. C. Forrester proprietor): The Piercy comb. continued their engagement to the 8th, closing with a benefit to the proprietor, Mr. Samuel W. Piercy, who is a thorough gentlemen and a splendid actor. Business has been fair, but not as good as the entertainment deserved. It has grown to be a very difficult matter in Denver to draw large houses to see the legiti-

mate. Your correspondent heartily recommends this co. It consists of Samuel W. Piercy, Lewis Morrison, John Wilson, J. O. Barrows, J. McConnel, J. H. Coleman, G. Mattox, Eleanor Carey, Emily Denin, Mary Gray, and Grace Denin. The plays presented during the engagement were Deception, Forget-Me-Not, Romeo and Juliet, Diplomacy, and Marble Heart. I think they appear to the greatest advantage in Diplomacy, in which Messrs. Piercy and Morrison have a better opportunity for the display of their powers. The indications now are very flattering for the Sunny South of Messrs. Johnson and Cooper. Love & Thall are doing everything in their power as managers to make a grand success. They covered the town with paper, besides engaging a chorus of fifty darkeys for the cotton-picking scene.

Palace Theatre (Edward Chase proprietor): This week's addition is Johnnie Max, Dutch comedian. The programme consists of a first part with six end-men, an olio, concluding with Upside Down by Mr. Montague. Harry has written quite a number of pieces, presenting a new one every two weeks since he took charge some ten months ago. He promises another for the 13th, entitled Bigamy.

Items: William W. Kelly, former manager of Talmage, is in the city and will take charge of Piercy's comb. He also is under contract with Rev. I. S. Kalloch for a course of lectures.—Lew Spencer is here, looking happy.—P. L. Wheeler has again connected himself with the business through Messrs. Love & Thall, and is assisting in putting on the Sunny South.—The new opera house is progressing steadily, although not so rapidly as we should like, as the prospect now is that Forrester's will be closed on the 1st of October, which will leave us without a decent theatre.

LEADVILLE.

Tabor Opera House (Edwin P. Knowles manager): Mrs. D. P. Bowers has had an immense run for the past week in Lucretia Borgia, Camille, Mary Stuart and Macbeth, and her merit is testified to by frequent calls before the curtain. Her big hit has been in Camille, in which she has excelled all expectations. She closes 11th.

Grand Central Theatre (Thomas Kemp manager): This house has been doing a fair business since the reopening.

Items: Wood's Opera House has been closed. It will probably open soon.—Manager Knowles closes his stock engagement at the Tabor Opera House on the 11th.—Mrs. D. P. Bowers and J. C. McCollum leave for Pueblo 12th. They play there 13th and 14th, and at Colorado Springs 15th, and commence a two weeks' engagement at Denver 16th.—Things are a little dull here—only three men killed the past week.

## Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts manager): George Holland and co. on Tuesday evening, in Our Gentlemen Friends, opened the week to a very light audience. On Wednesday evening the Anthony & Ellis Uncle Tom co. gave us our first dose of that well-worn play. The co. was above the average, and did fair business. Thursday evening was destined to be the evening of the week, but alas for managers as well as pleasure seekers, rainstorms are apt to fix upon some special date for appearance, and this was one of them. Before three o'clock in the afternoon it was pouring, and hardly let up till midnight. As a consequence Bartley Campbell's Galley Slave co., brought here by Thayer Smith & Moulton as their first attraction of the season, had a damp reception. The house was as well-filled, however, as either of the preceding nights, and if not so many in numbers as might be hoped for, made up in enthusiasm. The performers were called out after each act, and every point was appreciated and received its due reward. The changes made in the co. since appearing here last season are improvements, and it is needless to specify where all are so good, and the co. so well balanced. Mr. Campbell having stopped over at Hartford, on his return from Boston, was present, and at the close of the fourth act was loudly called for, and appearing at the front of the box, acknowledged the compliment in a neat speech. He may feel assured that a fair night will give him a full house whenever his co. may return. This week we shall have the Rentz-Santley Novelty co. on Monday evening, with probably monster business. On Friday Dr. Tanner is to tell us about the Fast. If your correspondent finds any hope of reducing his 250 pounds, you may hear from him when the Brooklyn man gets through.

New National Theatre (J. K. Newton manager): This house opens season 13th, with the following people: Cronin and Sullivan, Charlie Burnham, Ned Wambold, Mary Antonio, Charles A. Loder, Ripley and Reid, Billy Devern and Lottie Ward, Etta May, and the old favorite, Frank Harrison, as stage manager. The house has been repainted, and looks much pleasanter from the introduction of lighter colors.

NEW HAVEN.

Grand Opera House (Clark Peck manager and proprietor): 7th, in our last, by mistake of my pen or of the printer, I was made to say that Bartley Campbell would appear in the Galley Slave. I need not say that he didn't appear, but Manager Burke gave us a very good performance of that popular play. Frank Evans as Norcott. J. J. Sullivan as the Baron, and Gussie Deforest in the role of Cicely Blaine, were the strong points of the co., while Mr. C. A. McManus did the comedy part acceptably. Business very good. 9th, 10th, 11th, Slavin & Smith's co. gave us Hezekiah Perkins with Saturday matinee, Henry R. Scott taking the part of Hezekiah. As the entire play centres upon him, we can praise his rendition of the crude farmer without stint. The support was fair, but Manager Slavin proposes to make it the best, and is now negotiating to that end. Business was good for the four performances. 16th, Rentz-Santley Burlesque co.; 18th, Pat Rooney; 19th, Dr. Tanner (lecture); 22d, Maud Granger, in Two Nights in Rome.

New Haven Opera House (Near & Clark, managers): Nothing doing the past week. Opens Monday for the week and Saturday matinee with Miss Kingsland, the lady magician, under management of Mr. Coe, who formerly had charge of this house. Strategists down for 21st.

BRIDGEPORT.

John A. Stevens in Unknown, 7th, to good business. 6th, Bartley Campbell's Galley Slave, to the largest house of the season thus far. Campbell, will always secure here a hearty support.

Items: Just after the doors were thrown open to the public on Monday eve, and while your correspondent was quietly talking to Mr. Burke upon the prospects of the season just opened, E. V. Hawes, who is at present managing the house, rushed up in an excited manner, and began to denounce your correspondent in no very complimentary terms. The attack was entirely uncalled for, as your correspondent has done nothing but what he considered his duty to do, which consisted in some remarks I made about the loose manner in which the interior of the house was managed. However, the result of it all is, things begin to assume a better aspect.—John A. Stevens is about to produce a new play, written by himself, entitled Passion Slave.—Thanks are due to Messrs. Near & Clark of the New Haven Opera House for courtesies shown your correspondent.—L. C. Jones, who has been connected with the opera house for a number of seasons, in the capacity of reserved seat ticket agent, has resigned to accept a position as programmer of the New Haven Opera House.

MERIDEN.

Wilcox Opera House (T. H. Delavan manager): Anthony & Ellis' Uncle Tom gave two good performances (matinee and eve), 11th, to very fair houses. Little May Hillman as Eva was exceptionally good, and received a large bouquet. This week the Rentz-Santley co. George Holland cancelled his date of 18th.

DANBURY.

Opera House (James S. Taylor manager): 8th, John A. Stevens, in Unknown, to large business. Thayer & Moulton have engaged the house for the 18th, but no paper is yet up.

## Delaware.

WILMINGTON.

Grand Opera House (Jesse K. Baylis manager): Ford's co. in Fun on the Pacific 6th. Fair business. 7th, the co. gave Boy Martyrs to a fair house. Rentz-Santley Novelty co. 25th.

## District of Columbia.

WASHINGTON.

National Theatre (J. W. Albaugh manager): Deacon Crankett was well presented last week by the Maginley co. They go to Brooklyn, opening there 20th, for one week; to Pittsburgh 27th, Cleveland, Oct. 4, reaching St. Louis, 18th. H. C. Jarrett's Cinderella this week. Col. Sinn's Golden Game, 20th. Probably Joe Emmet 27th.

Ford's Opera House (John T. Ford manager): Mrs. G. C. Howard's Uncle Tom's Cabin to fair business, considering bad weather and the great age of this much-worn play. They go from here to Harrisburg 13th, Newark 14th, Paterson 15th, Plainfield 16th, New York 18th. Rest two weeks, then go to the Opera House, Albany, early in October.

Barlow, Wilson, Primrose & West's Minstrels will not arrive at Ford's until Thursday. Nothing announced for first three nights of the week. No announcement for week of 20th, but theattraction will probably be Ford's Fun on the Pacific co.

Clarence P. Monell of the Uncle Tom party does double duty as Marks the lawyer and as assistant to Harry G. Clark, business manager.—Annie Ware's numerous friends here were much pleased with her rendition of the "Deacon's" better-half.—John Ellinger has returned from his "summering," and has resumed his duties as Mr. Ford's assistant in front.

## Georgia.

ROME.

Nevin Opera House (M. A. Nevin manager): This house will be opened 27th by the Templeton Opera co., to be followed by John T. Ford's Comedy co.

## Illinois.

ALTON.

The Parisian Folly co. 6th, gave very good performance; but the people of Alton have been fooled so often by "snide blonde shows" that the Folly co. had a very poor house, and the consequence was their baggage was attached. Some of the party went to Springfield, and some to St. Louis. The Laurent-Corelli troupe is billed for 16th and 17th.

ROCKFORD.

Marie Litta in concert 6th, to a large audience. Florence Herbert comb. next week.

Arena: Van Ambergh's Circus billed for 17th.

SANDWICH.

Opera House (City of Sandwich property): Welch & Price's Comedy co., with May Wheeler as leading lady, play a week's engagement, commencing 13th. Thence to Morris for a week.

PERU.

Concord Theatre: Felix A. Vincent and co. begin a week's engagement 13th (Fair week).

## Indiana.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. & G. A. Dickson managers): Tony Pastor's troupe booked for 13th. The regular opening of the Fall season will take place 16th, with Maggie Mitchell, supported by R. Fulton Russell.

Park Theatre: Nick Roberts' Humpty Dumpty, to large business 9th, 10th and 11th. Cool Burgess met with a favorable reception, and in fact the specialty business throughout was very good.

Academy of Music (Fred Felton manager): Houses the first week have only been fair, while the variety talent presented was commendable. Arrivals, 13th and week: Gus Hill, George Osborn, Milligan and Quinlin, Nellie Wesner, and Tillie Graham; Alice Ryan remaining over. Departures: Oakes and Kay, St. Louis; Phillips Brothers, Nina Bach and Grace Sherwood, Evansville; Murray and Murphy, Louisville.

Gilmore's Zoological Garden (Will Turner manager): Large houses have been the rule, and the programme well received. The Garden is undergoing changes in the way of repairs. A commodious gallery has been added. The auditorium is also handsomely remodeled, and will have folding opera chairs. The Zoological cast of the Garden will be greatly enlarged in the Spring. Manager Gilmore is at present negotiating for a handsome piece of ground immediately adjoining his present place. This will be used exclusively for "the animals."

Items: Harry Warfe and Ed Crissie have formed a partnership under the title of The Old Forty-Niners. These gentlemen will take the road as soon as Mr. Crissie's engagement expires at the Academy.—The English Opera House is rapidly approaching completion, and will open Sept. 27, with Barrett in Hamlet.—Dan Macauley, formerly of the old Academy of Music, has again taken up the profession, and will probably associate himself with Macauley's Theatre, Louisville.

RICHMOND.

Phillips' Opera House: Nick Robert's Humpty Dumpty drew quite a respectable audience 8th. The pantomime has undergone very little change. Sophia Ravel makes an excellent Columbine. Cool Burgess made the majority of the fun by his great impersonation of John B. Gough, the Temprance Apostle. The Etzeltme Sisters do a very pretty swinging club act. The Villas appear to-night (11th) in A Daughter of the State, and H. R. H. Pocahontas. Jane Coombs plays in Greenville, Ohio, the 16th, instead of Richmond.

Arena: W. C. Crum, advertising agent of the Inter-Ocean Circus, was in town 9th making ready for the 24th.

VINCENNES.

Green's Opera House (William Green proprietor): Not finished yet, but will be in a few days. Nothing booked or billed.

Tivoli Garden (Grill & Weisenbach proprietors): Concerts still continue, but attendance slim.

Arena: Col. F. A. Keeler, business manager, Frank Star, press agent, J. R. Hull, lithographer, and G. V. Bowman, chief of brigade of fifteen posters, were here 6th and billed Barnum for 20th.

ANDERSON.

Union Hall (C. K. McCullough manager): The Townsend Family, Fair week, to bad business. They give a good show and should be appreciated. Agnes Wallace-Villa co. 14th.

Arena: The Inter-Ocean Circus to small house.

TERRE HAUTE.

Opera House (C. E. Hosford manager): Nick Roberts' Humpty Dumpty 13th. Gus Williams in Our German Senator 18th.

Arena: Barnum's Circus 17th.

LAFAYETTE.

The work of repairing the Grand Opera House is being pushed forward night and day. The house will be opened Sept. 14, by Maggie Mitchell in Lorle.

## Iowa.

COUNCIL BLUFFS.

Dohany's Opera House: The Leadville Minstrels that were booked for the 14th, have changed their date, and are now billed for the 10th. Blaisdell & Gulick's attractions 28th; John Raymond Oct. 4; Gulick & Blaisdell, attraction No. 1 (John Dillon), in Electric Light, Oct. 7. Mackey-Sylvester Dramatic co. have cancelled.

## Kentucky.

LOUISVILLE.

Macauley's Theatre (J. T. Macauley manager): This house opens 20th instead of 13th, as previously reported. J. M. Hill's All the Rage comb. will be the attraction. Mr. Macauley arrived to-day, 11th, and says the above comb. will be followed by Nat Goodwin's Froliques, Emma Abbott's Opera co., Pirates of Penzance, John T. Raymond, Lotta, John McCullough, Rice's Evangeline, Frank Mayo, Aldrich and Parsloe, Salvini and Mary Anderson. The above are already booked. The following are almost certain to fill up the balance of the time: Kiralfy's Round the World, the Florences, Boston Ideal Opera co., all of Haverly's Enterprises, Leavitt's Burlesque co., and Salsbury's Troubadours. Mr. Macauley is very confident of filling out all his time with good attractions. The name, Macauley's Theatre, which was erased, will be replaced in handsomer lettering than before.

Opera House (William A. Warner manager): Everything is in readiness to open 13th with Alice Harrison's Photos.

Masonic Temple: Tony Pastor's new and large co. billed 14th and 15th.

Phœnix Hill: The Berlin Ladies' Orchestra are pleasing enormous and fashionable audiences at this hill-top resort. They close 13th.

Knickerbocker (Nellis Borden, proprietor; Billy Baker, director): Manager Borden capped the climax this week by giving one of the best shows ever offered in this city, and he has been rewarded by packed houses. On the programme were: Crandell and Eastwood, Nellie Howard, Mabel Gray and Billy Maloney, winding up in a grand glove set-to; Fernando Fleury, the Sheerans, and Gallagher and West. Departures: Crandell and Eastwood, Chicago; Mabel Gray and Billy Maloney, and the Sheerans, Indianapolis. Arrivals 13th: Morgan and Mullen, Minnie Chapin, the Mendels, Smith and Ohlmer, the Miltons, Ada Adair and James Wheeler. Retained: Fernando Fleury.

Buckingham (James P. Whallen manager): This place continues to draw fair audiences. Departures: J. D. Roome, Nellie Roome, Cincinnati; Della Turner and Mlle. Zoe, St. Louis. New 13th: Murray and Murphy, Mlle. Olympia, the Mortons, Jennie West, Kittie Landtree. Many of last week's people retained.

Items: The critics on our local sheets are sharpening their Fabers preparatory to the opening of the legitimate the coming week.—Mr. William Judah, owner of the Metropolitan, paid a business visit to Cincinnati this week.—The attendance at the Exposition increases nightly, and it promises to be a great success financially.—Eugene Elrod, the popular treasurer of Macauley's for a number of seasons, will continue to manipulate pasteboard under the new management.—The roster of the house will not be changed. Mr. John T. Macauley, who returned from New York to-day, has just completed a lease of the Louisville Opera Company from Brooks & Dickson, and will manage both the Opera House and Macauley's.

PADUCAH.

Broadway Opera House (C. W. Lambdin manager): Opened Aug. 23 with the following people: Marr Brothers, Sellon and Burns, John Carr, Eugene Gorman, Maggie Bursell, Bertha Waring, Conners and McBride Departures this week: Connors and McBride, for Evansville; Marr Brothers, Chicago; Sellon and Burns and Maggie Bursell, St. Louis. Arrivals: Lew Clark, Leon Whettony, Varney and De Bar, Dick Baker, Gertie Harrington, the Sheerans, James and Lydia.

## Maine.

BIDDEFORD.

City Hall: D'Oyly Carte's Pirates of Penzance, by the Boston Ideal co., 29th. The Tile Club, under the management of John G. Moulton, 23d.

## Massachusetts.

LYNN.

Music Hall (George W. Heath manager): Aberle's Minstrels, 11th, to a small house. They gave a fair show. Booked: George S. Knight and wife in Otto, 18th; Fireman's Fair opens the 23d and continues through 24th, 25th and 27th; F. S. Chanfrau in Kit, 28th.

Theatre Comique (Whitney & Wright managers): The following appeared the past week and were well received: Fenton and Frane, Sherwood Sisters, Crosby and Martin, Marlowe and Western, Jerry Cohan and wife, W. J. Stanton, Clara Wilbur and Annie Worley. "Frolics," a comedy opera, was given for an afterpiece. Business has been good ever since the opening under the new management. Booked for week of 20th: John M. Turner, Sherman and Kelly, Ada Linwood, Barney McNulty, Master Barney, and Jerry Cohan and wife. Barney McNulty in Toodles for the afterpiece.

Items: It appears that one J. F. Rock of this city has represented to a number of managers through the country that he has every Saturday night up to May engaged; and that any manager wishing to play in this city at Music Hall on the above evenings, must play with him. Such, however, is not the case. Mr. George W. Heath is the only manager in this city that devotes his whole time to the drama, and is the only manager that is connected with Music Hall. This is not written to favor any manager.—Manager Heath had a large run at the opening of the sale of seats for his concert course the 13th.

SPRINGFIELD.

Opera House (W. C. Lenoir manager): Anthony & Eills' Uncle Tom 9th, to fair business—show fair. George Holland in Our Gentlemen Friends to medium business. The play and troupe made quite a hit, and will doubtless draw largely on their return a month later. Rentz-Santley Novelty comb. 11th to good business. Troupe fair. The burlesque ending the performance was rather tame. John A. Henshaw and wife, of the troupe, are great favorites here. John A. Stevens in Unknown, 14th; Whiting's Juvenile Pinafore 15th 17th and 19th; D'Oyly Carte's Pirates of Penzance 16th; Aldrich and Parslow 20th; Pat Rooney 23rd.

Items: Dr. Tanner lectured at the City Hall 13th, on "What I know about Fasting."

LOWELL.

Music Hall (Emery & Simons, managers): Season opened 9th with Aberle's Minstrels, who gave a fair performance to a large house. 13th, Snelbaker & Benton's comb. gave an excellent variety entertainment to a packed house. 14th, Fun on the Bristol. Coming: 16th, Mr. and Mrs. George S. Knight in Otto; 17th, J. A. Stevens in Unknown; 22d, Clark & Marble's Tile Club.

Item: Cyrus Johnson has signed with the Spaulding Bell Ringers for the season.

GLOUCESTER.

Aberle's Minstrels, under J. O. Bradstreet and J. W. White, came 10th, to a $300 house, and gave unbounded satisfaction. Manager Aberle has a strong co. and is deserving of packed audiences where he visits. Edward Marble's Tile Club came Oct. 1, in the "Star Course" of Messrs. J. O. Bradstreet and associates. John S. Moulton has Oct. 18th engaged for Fun on the Bristol," and will get a good house. Joe Jefferson in the The Rivals Nov. 2.

TAUNTON.

Music Hall (White Bros. proprietors): Anthony & Ellis' Uncle Tom, with Minnie Foster as Topsy, 7th, to a large house. Fair show. The Norcross English Opera co. failed to appear 11th. The Hyer Sisters' Out or Bondage comb., with Tom McIntosh, late of Haverly's, booked for 16th and 17th. They are under management of American Literary Bureau.

MILFORD.

The contract for the erection of Music Hall stipulates its completion by Feb. 1, 1881. The total cost of the building will be about $45,000.

FITCHBURG.

A church fair has opened here, which runs until the 24th. This will keep away several attractions that would otherwise have booked.

SALEM.

Mechanic Hall: John A. Stevens' Unknown comb. booked for the 23d; Clark and Marble's Tile Club comb. 30th; Mr. and Mrs. George S. Knight 20th.

Willow Park. This Summer theatre closed 11th, and it will be left to the care of the spiders and the like until another season.

CHELSEA.

Academy of Music (James B. Field manager): Sunday evening, concert by the Swedish Ladies Quartette and Concert co. Fair house; excellent concert. They have recently added Tom McIntosh and Tom Gale. 27th, Mr. and Mrs. George S. Knight.

## Michigan.

DETROIT.

Detroit Opera House (Joseph Brooks proprietor): Season opened 6th, when Robson and Crane and their admirable co. gave us Sharps and Flats, for the first time in this city. The audience was a large and enthusiastic one, and these favorite comedians may be credited with having made a palpable hit. The company in the main has not been changed from that of last year. The principals, Mr. Lipman, John Marble, Miss Agnes Proctor, Miss Alecia Robson, were very satisfactory interpreters of the parts allotted to them. The bill remained the same for the next three nights, but on those of Friday and Saturday, owing to a decided desire of the public to witness their Two Dromios, it was changed. In this latter play the company did not appear to as good advantage, owing to shortness of rehearsal.. This week John McCullough in a round of his most celebrated impersonations, supported by W. M. Connor's admirable co. The supporting co. is a powerful one, and all are old Detroit favorites, especially F. B. Warde, John A. Lane, H. A. Langdon and Kate Forsyth. As this is Fair week, an immense business is assured. Next week Hearts of Oak.

Whitney's Grand Opera (C. J. Whitney proprietor): The opening of the season at this favorite and elegant theatre occurs 13th, on which occasion Lawrence Barrett, Detroit's own tragedian, supported by a magnificent co. under management of R. B. Stevens, will present Julius Cæsar, Barrett, of course, as the lean and hungry Cassius, and Tuesday night, Richelieu; Wednesday, Merchant of Venice; Thursday, Hamlet; Friday, Rosedale; Saturday, Yorick's Love, and Saturday matinee, Man o' Airlie. A better offering of plays could not have been made. The co. supporting includes Louis James, Fred Bock, Archie Cooper, B. G. Rogers, Charles Plunkett, Marie Wainwright, Kate Meek, Anna Storey and others. Manager Whitney has had the electric light put in, and everything is in apple-pie order. A big business is to be done without a doubt. Haverly's Georgia Minstrels open 23d for four nights. The following week Barney Macauley as Uncle Dan'l.

Items: Harry Courtaine has been in this city for the past two weeks, and is negotiating with Steele Mackaye.—I had the pleasure of meeting Manager John A. Havlin last week. He is evidently the right man for the place.—Charles A. Shaw is at the box-window again, and looks natural and smiling as ever.—Manager Whitney has got his hands full this season, but is very fortunate in having so capable persons in his employ as D. S. Amsden and Frank Langley. Mr. Whitney, besides managing his opera house personally, has the finest music store in this country to look after. This last statement may seem rather strong, but if there is a music store in the United States that can compare in elegance and size to Whitney's of this city, I hope my brother MIRROR correspondents will inform me.—One news-dealer who has taken eighteen MIRRORS until now, says last Friday he sold them all in two hours, and could not get another, but next week will have "stacks" of them by doubling his order.—S. Lloyd Breezee does not go on the stage professionally this season, but will become a married man this month.—The variety theatres are both doing well, but the lady (?) wrestling match at the Coliseum was a little too "rank" for so decent a place.—Garry Hough is doing well with Uncle Tom in the interior.—Edward E. Kidder's numerous Detroit friends wish him success in his new position as manager of the Bijou Opera co.—Pat Reilly's recent success in New York is quite the talk here; and if the *Sun* is to be believed, he has at last got on the road to big money.

GRAND RAPIDS.

Powers' Opera House (William H. Powers manager): Opened 6th and 7th with G. A. Hough's co. in Uncle Tom's Cabin and The Child-Stealer. The co. is a fair one, and played to good business. Mr. Hough as Cute, and Mr. DeGroot as Uncle Thomas, are deserving of special mention. The Abbott Opera co. is handsomely billed for 15th, and matinee 16th. Miss Abbott is a great favorite here, and will undoubtedly appear before large audiences. Booked: 13th, Prof. Anderson, wizard; 20th, Haverly's Originals; 21st to 25th (Fair week), Lawrence Barrett.

Smith's Opera House (W. B. Smith manager): Business at this house has been excellent during past week. The co. is a good one, and gives a very pleasing entertainment. The new faces for next week are: Connors and Young, Hull Sisters and Morris and Ryan.

Items: "Jimmy" Morrissey and Mr. W. Tobin were in town 8th and 9th, arranging for the appearance of the Abbott co.—J. H. Havlin, manager Detroit Opera House, was here this week

BAY CITY.

Westover Opera House (Clay & Buckley, managers): The Bergers new co. opened the season 10th, to a fair house. Excellent entertainment. Abbott Opera co. to crowded house 13th. Donnovan's Original Tennesseeans furnished music for the Methodist Conference at the opera house Sunday afternoon.

Arena: Forepaugh's Circus is billed for the 25th.

YPSILANTI.

The engagement of John McCullough here promises to be a brilliant affair, about 400 seats having already been sold. Further booking are follows: Barney Macauley, Nov. 6; John A. Stevens Unknown party, Nov. 9; Wheeler's Mastodon co., in Deadwood Dick, Dec. 13.

KALAMAZOO.

Union Hall (J. Chase manager): A party calling themselves the Alabama Minstrels very poorly billed for the 12th.

Item: Col. R. G. Ingersoll will deliver the address before a grove meeting at Schoolcraft, 12th.

MUSKEGON.

Opera House (Fred L. Reynolds manager): Emma Abbott Opera co., 16th; Donavin's Tennesseeans, 18th; John McCullough, 21st; Goodwin's Froliques, Oct. 4; Barney Macauley, 9th.

## Minnesota.

ST. PAUL.

Opera House (John X. Davidson manager): Mattie Vickers and Charles S. Rogers (their first appearance in St. Paul), supported by Bida Vickers, Ella Baker, John B. Everham and William C. Cowper, opened a week's engagement 6th, in the farce Love in Livery, and The Players, to a large and appreciative audience. The Players is replete with features of a ridiculous nature and absurdities of the most mirth-provoking order. Mattie Vickers was the chief attraction. Her impersonations of Mlle. Aimee, with the song-and-dance, "Pretty as a Picture," and Louise Vanderhanken, a German Girl, with the song, "Don't You Tickle Me," were received with rounds of applause. Her numerous imitations and impersonations were finely given, and were very favorably received, being repeatedly encored, establishing her reputation as a capital soubrette. Mr. Rogers evinced marked ability as a low comedian, in the character of Paul, and carried the part of the Crushed Tragedian with commendable spirit, and proved himself a fine burlesque actor and a very clever mimic. They continue to draw good houses. Tony Denier's Pantomime troupe are showily billed for 13th, 14th. A Child of the State co. have some fine lithographs and paper out for 17th, 18th. Booked: Nat Goodwin's Frolques, 22d, 23d; Nathal English Opera co., 27th, 28th. A number of combs. are taking up dates for October.

Items: Mattie Vickers and Charles S. Rogers, at the close of their engagement here, leave for New York to join the Strategists co. J. B. Everham and William C. Cowper join the Tom Keene party.—William Marble, a comedian well known in the West, and Mrs. Marble were in town on the 7th, en route for Chicago. They spent the evening at the Opera House. Mr. Marble and his co. have lately closed a successful season through the Northwest.—Burton Stanley was in town for a few days. He intends playing a co. through Wisconsin.—Conley's Varieties have done a very good business the past week.

MINNEAPOLIS.

Academy of Music (Herrick Bros. managers): Buffalo Bill, 1st, 2d, to good house. Tony Denier opened 6th, and has played to crowded houses all week and will put on a 10:30 a.m. matinee on Saturday 11th, to help out.

Criterion Theatre (Bryton & Carver managers): Streets of New York, 3d, 4th; Two Orphans, 6th 7th; in both plays the co. is very strong. The cast for Two Orphans is by far the strongest ever presented in this city. Big Bonanza, 9th 10th; Rosedale, Geneva Cross, week 13th The Criterion this week has turned away crowds nightly.

Items: Sullivan's Mirror of Ireland and Comedy co., at Harrison's Hall all week.—The tremendous crowds drawn to the Fair have given the theatres the largest harvest ever reaped in this city.

## Missouri.

ST. LOUIS.

Olympic Theatre (Charles Spalding proprietor): The Harrisons, under management of Martin W. Hanley, opened 6th in Photos, and it proved a lively, sparkling entertainment, and gave great satisfaction to the audiences. The specialties of Alice Harrison, one of the most popular soubrettes that ever visited St. Louis, Louis Harrison, a very great favorite here, and that prince of comedians, R. E. Graham, fairly electrified the audiences. Carrie Daniels, Theresa Wood, W. H. Thompson, George W. Easton and Henry Warren did some very clever work in filling in. Photos may be designated as one of the bright hits of the season. Sunday, 12th, the Mackey and Sylvester comb. will open in the new comedy, Flirtation.

Pope's Theatre (Charles Pope proprietor): Season opened Sept. 6th, with the Stewart

comb. in the musical, dramatic and character salemagundi, called Rainbow Revels. There was very little plot to the piece, but it was full of beautiful musical and terpischorean effects, the costuming being very fine. Misses Stewart, Docy, Maggie and Nellie, made very favorable impressions. R. Stewart, R. Stewart, Jr., and Bertie Collins filled out the other requirements. The attendance was good, and the piece well received. 13th, John T. Raymond.

Grand Opera House (John W. Norton manager): Regular season opened 5th, Milton Nobles appearing in The Phœnix. His support is about the same that it has been for some seasons past. Amy Lee is quite an addition to the co., and Alonzo Schwartz received quite a welcome in his old characters. Mr. Nobles was vigorous and manly as ever in the role of Jim Bludsoe. The attendance was very good. 13th, Rice's Surprise Party.

Miscellaneous: A. K. Phillips of the Pickwick Theatre is back in town again.—Great preparations are being made for the opening of the Comique, which event takes place Saturday night, Sept. 11. Thirty first-class variety artists will furnish the entertainment.—The Corelli Laurent Opera co. have been giving performances of Fatinitza and Madame Angot at Uhrig's Cave to fair audiences. As the weather is getting cold, however, the season at Uhrig's will soon draw to a close.—M. W. Hanley, manager of the Harrison Photos, is well-known in St. Louis, and his appearance here was gratifying to his many friends, who hadn't seen him since his management of the Harrigan & Hart party. Mr. Hanley is a pushing, enterprising man, has a good show this season, and the co. is bound to clear a good deal of money.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig manager): Excellent business this week, and as I predicted Prof. McKnight reaps a big harvest with his Naiad Queen. Fifty thousand people in town from the rural districts. McKnight spreads a fine collation for the babies Saturday, and leaves for Kansas City next week. 23d, Gulick and Blaisdell Hop-Scotch; 24th and 25th, Mackay-Sylvester Comedy co; 28th and 29th, John T. Raymond. Oct. 1 and 2, John Dillon; 6th, Emma Abbot. Manager Craig says the house has done gloriously for the initiatory week of the season.

Apollo Theatre (Ed. Howard manager): This house has also done an enormous business during the past week, Manager Howard takes the present co. to Mexico, Mo., next week, and opens there for one week during the Fair. 13th, Carl Hertz, magician; Parker & Connelly, Florence Lavanion and Frank L. Gay, Campbell Sisters, John Cooper, Annie Raymond, Miss Stella Cooper, Frank Cummings and Howard and Alton.

New Ulm Garden (John J. J. Stork manager): Departures—Josie Bassett, to Atchinson; Claudie Sinclair to Kansas City. This house will close for the season 12th.

## North Carolna.

CHARLOTTE.

Opera House (L. W. Sanders manager): The Big Four Minstrels opened the season 8th to big biz, although I cannot say that the show merited it. The Fay Templeton Star Alliance, in Maritana and Chow Fleuri, 13th, and as they are old favorites a good house will no doubt greet them.

Arena: Robinson's Circus comes 28th, and Coup's a week or so later.

MURFREESBORO.

New Opera House (J. R. Osborn manager): J. H. Huntley's Dramatic co. 6th and 7th, presenting Rip Van Winkle and Black Diamonds to good houses. By special request they return 20th and 21st.

Arena: Sells Bros.' Circus is billed for 23d.

## New York.

ROCHESTER.

Grand Opera House (Brooks & Dickson managers): John McCullough and co. appeared in Virginius 9th; Othello 10th; Julius Cæsar (matinee) 11th, and Richard III. at night. An excellent business favored the engagement, and Mr. McCullough and co. have gained many warm friends and admirers during their brief stay among us. Of the several roles assumed by Mr. McCullough it would be a difficult matter to choose in which he was superior, as his conception of the various characters has been so well studied as to leave but small opportunities for criticism. Of one fact we have made particular note, and that is that McCullough is willing to surround himself with actors of undoubted ability, thus refusing the effect which might come from petty contrast, and only basing his claims for distinction upon the most solid foundation of his art. We are pleased to see that there is one actor that has confidence enough in himself to appear with a support which, with few exceptions, is composed of "stars." Of the plays presented we will only mention Othello, which was never played in this city before as it was played on the evening of the 10th. It may be doubted, that with all Mr. McCullough's vast rango and wide versatility of dramatic power, if there is a character in which his wonderful powers appear to greater advantage than in the grief-stricken, jealously-tormented, passion-ridden Othello. Fred B. Warde's Iago was a masterpiece. He reads his lines with rare skill and with striking effect. Although suffering from a severe cold which made his voice husky and unreliable, he gave us a splendid piece of acting. The McDonough and Fulford comb. with Annie Pixley in M'liss, 13th, 14th and 15th.

Corinthian Academy of Music (Arthur Luetchford manager): Closed during the week ending 11th. Bartley Campbell's Galley Slave co. 13th, 14th and 15th. John Thompson and co. will appear in Around the World in Eighty Minutes, and Sweethearts, 16th, 17th and 18th.

Items: When McCullough and co. were playing Othello the other evening at the Grand, and at that period of the play when all were hushed in silence, a young man who had became over excited by the "honest Iago," suddenly in a distinct and audible voice exclaimed: "Shoot the son-of-a-*gun*." The effect can better be imagined than described. Mr. McCullough in speaking of the incident said it reminded him of a similar one which happened in Texas. The co. were playing Othello when the attention of several of the actors was drawn toward a tall native in one of the front seats who was seemingly greatly excited. High boots reached to his hips, with a blue shirt open at the throat, and his long hair fell upon his shoulders. His eyes were riveted upon Mr. Warde as Iago, and followed him about the stage with a flash that boded that fine actor no good. Finally the fingers of the native were seen to clutch convulsively, and in a husky voice, tremulous with rage, broke forth: "Jest my d—d luck; this is the first time in two weeks that I have been caught without my weepons!" Mr. McCullough added that there was no doubt but if the "weepons" had been there, Mr. Warde would have been made a target of, and probably the stage would have run red with gore.

SYRACUSE.

Wieting Opera House (Philip H. Lehnen manager): For the first time since 1878, John McCullough visited us, 7th and 8th. Syracusans are noted for their appreciation, and so when the curtain rose on the first evening, a $1,500 house greeted the tragedian. The play was Virginius, and certainly McCullough is entitled to rank as the greatest exponent of the character of the Roman centurion. Fred B. Warde, as Icilius, was good, bad and indifferent at times. Mr. Langdon's Dentalius was well rendered. Kate Forsyth, although young, is very effective. Collier as Claudius was, so far as make-up and gesticulation goes, as graceful as possible, but his voice is most disagreeable, and the first principels of elocution sadly neglected. 8th Jack Cade, and McCullough played with his usual effectiveness. Warde's Lord Clifford was good, much better than his Icilius. Lord Say, as given by John A. Lane, was also good. Kate Forsyth's Marianne was fine. But one fault can always be found with cos. supporting McCullough, and that is, he always has a lot of raw young actors, in their first season, who by their wretched acting and forgetfulness of their lines, spoil much of the illusion of a play.

Grand Opera House (Philip H. Lehnen manger): 11th (with matinee), the Wilkinsons gave Uncle Tom's Cabin to a good sized matinee, and a packed evening house. As the co. play small towns with 25c. and 35c. prices, they doubtless will do good business.

Items: Bookings: Lehnen's Juvenile Fatinitza comb. 13th and 14th, (open season); Mary Anderson, 15th and 16th, Annie Pixley in M'liss 17th and 18th, with matinee. The first and last of the above go to Wieting Opera House; Mary Anderson at the Grand.—Phil Simmonds of Mary Anderson comb. has been in the city.—Darwin Truss has been with Uncle Tom Cabin co., piloting them through the Central New York circuit. There is some talk of Manager Lehnen playing them through Ohio.—It is wonderful to notice how Charley Phillips, head usher of the houses, reduces chaos to order.

ALBANY.

Leland Opera House (J. W. Albaugh manager): Agnes Leonard and co. appeared during past week in a new play, written by Mr. Walter Fitzhenry, Jr., and entitled Woman's Faith, or, Oregon Life in '55. Business good on opening night, balance of week very light. 13th, Flock of Geese co. 20th, Sol Smith Russell.

Martin Opera House: Warner's Comedy co. in Speculation, 10th and 11th, to small business. 13th, 14th, 15th and 16th, Alice Oates. 17th, Rentz's Minstrels. 18th, Pat Rooney. 20th, 21st and 22d, Slavin's Uncle Tom co. 23d, 24th and 25th, Galley Slave.

Tweddle Opera House: 17th and 18th, D'Oyly Carte's Pirates of Penzance co.

Wood's Novelty Theatre: I attended a reception tendered to the Press at this new bijou theatre last eve. Everything is now in working order, and although it will be several days before the decorations, etc., are completed, the work is sufficiently advanced so as not to interfere with the opening night, which takes place 13th. The seating capacity of the house is 950. There are four very neat private boxes. The admission rates will be: Orchestra chairs, 50 cents; reserved in dress circle, 35 cents; general admission, 25 cents; gallery, 15 cents. The following is the executive: Harry Wood, manager; Ben Hayes, business manager; H. A. Brooke, treasurer; Prof. Fero, leader of orchestra; Frank McGaughan, assistant-treasurer. List of opening co.: George C. Charles in Irish Assurance, Prof. Parker and dogs, the (3) Gormans, James, John and George; the Ripleys, William and Claudia, acrobats; Love Sisters; Frank B. Carr, vocalist; Ned West, Ethiopian comedian; Nelly Richards, seriocomic; Larry Tooley, Dutch comedian; Jessie Warner, club-swinger; Harry Clifford, comedian (an old Albany favorite); the Woods, Harry and Minnie, sketch artists. The dramatic stock co. will include Jessie Crocker Brown, leading; A. A. Wallace, heavy; George Lascelles, character.

KINGSTON.

Sampson Opera House (Phil Sampson manager): The Holbrook Comedy co. 11th, to good house. Performance excellent. Annie Ward Tiffany was billed 13th, but has changed her date to 20th. Leavitt's Rentz Minstrels (Kit Clarke party) 29th.

Music Hall (Cornelius Burhans manager): The Holbrook Comedy co. billed for 13th. Pat Rooney's paper has arrived, and is in the hands of the bill-poster, but as the date of the performance was 17th, and the paper is not yet up, it is doubtful whether Pat will make his appearance. Leavitt's Rentz Minstrels 30th.

Washington Hall (Jacob Fox manager): New Orleans Minstrels have canceled dates.

Items: Henrietta Maurer, the distinguished pianist of New York, is at present abiding in our city.—Prof. John Huber of this city has been elected an honorary member of the New York Arion Club.—THE MIRROR correspondent wishes to express thanks to Manager Phil Sampson for courtesies extended.

OSWEGO.

Academy of Music (W. B. Phelps manager): The Wilkinsons opened season here on the 7th, with Uncle Tom's Cabin, to standing-room only. They give a good rendition of this old and familiar piece. Mary Anderson, supported by Milnes Levick and Atkins Lawrence, 14th, in Love; or, the Countess and the Serf, Annie Pixley 20th.

Items: The Wilkinsons had a good house in Fulton, N. Y., 8th.—Kate Claxton and her Double Marriage are billed for the 15th in Ogdensburg.

DANVILLE.

Opera House (Frank C. Angle manager): Mme. Rentz's Minstrels 9th, to an extra good house. They give a first-class entertainment—nothing said or done to offend the most fastidious. By special request rebooked for Dec. 11. Ford & Denham's Masqueraders 11th; good biz; good show. Booked: Queer Case Comedy co. 18th.

Item: Messrs. Ruch & Jenkins of the Queer Case Comedy co. have closed with Lizzie Anderson, vice Adelaide Flint cancelled.

UTICA.

Opera House: John McCullough, supported by a first-class co., opened the season here 6th, playing to a good house, some $700, and gave the best of satisfaction, being called before the curtain after each act. 13th, Mary Anderson commences here her sixth starring season, personating Pauline in The Lady of Lyons. She is supported by an A No. 1 co., comprising Milnes Levick, Atkins Lawrence, Emma Maddern, Mrs. M. L. Berrell and others. 17th, Mitchell's Pleasure Party, Our Goblins.

LOCK HAVEN.

Opera House (J. N. Farensworth manager): Ford & Denham's comb., 8th, to a large house. Nothing further booked.

Academy of Music (H. F. Satterlee & Bro. managers.): Rush & Jenkins' Queer Case Comedy co. 21st.

JAMESTOWN.

Allen's Opera House (A. E. Allen manager): Jay Rial's Humpty Dumpty, to crowded house.

## Nebraska.

OMAHA.

Academy of Music (D. A. Griffen manager): Gulick & Blaisdell's co. No. 2 (Harry Webber's Nip and Tuck in Private Life) gave an enjoyable performance to a first class house. The play differs entirely from that of last year, and by most people is not liked as well. Still, no one was dissatisfied. The Leadville Minstrels, managed by Simmons, Arnold & Ames, will come the 14th. They have a good deal of attractive paper out, and will draw a crowd. The Gulick-Blaisdell cos. [Nos. 1 and 3, will hold the boards during the State Fair week; No. 3 playing 20th, 21st and 22d, No. 1, 23d, 24th, 25th.

St. Elmo: Heffeman and Flynn, Annie Raymond and Kitty Matthews open 13th. Billy Diamond remains for three weeks more. House crowded nightly.

Item: Mr. Claude DeHaven, the advance for the Gulick-Blaisdell attractions, is in town, and reports immense business everywhere. He says that at two of the performances at Des Moines over a thousand people were turned away. Our Broading House co. cancelled their dates first made, and are now trying to arrange for others.

## New Hampshire.

MANCHESTER.

Smyth's Opera House (A. D. Stark manager): A large audience witnessed the fine entertainment given by Snelbaker and Benton's Majestic comb., 9th. There was not a dull act on the long programme. Among the artists with this co. are Nellie Parker, Little All-Right, the Three Braziers, Ninon Duclos. Henderson's Dime Show have been playing this week to good busines, and give an entertainment well worth the price of admission. Billed: Fun on the Bristol 13th, under management of Smith, Thayer & Moulton, who have also booked the following first-class cos.: John A. Stevens, 20th; Clark & Marble's Tile Club, 21st, and Aldrich and Parsloe in My Partner, 30th. George S. Knight is coming 17th.

PORTSMOUTH.

Franklin Hall (A. Stavers manager): Bohemian Glass Blowers 6th, one week, to large audiences. It is a fine exhibition. 15th, Anthony and Ellis' Uncle Tom's Cabin; 20th, Tile Club; both under Thayer Smith & Moulton management.

Item: Nora, daughter of James P. Bartlett, the banker, is now on a visit to her home in this city from New York, where she has been completing her studies, since making her debut in Julia in the Hunchback, at the Boston Theatre last season.

## New Jersey.

NEWARK.

Grand Opera House:, Booked, 14th, Uncle Tom's Cabin; 21st, Agnes Leonard, 24th and 25th, H. L. Jarrett's Cinderella.

Waldmann's Newark Opera House: 13th and week, Fannie Louice Buckingham as Mazeppa, and the following variety olio: Niles and Evans, Dick Rowe, Matt Green, William West, F. McNish and Leland Sisters, Louise Murio, Ormdoff and McDonald.

Mulberry Street Theatre: 13th and week, reengagement of J. B. Brown in La Tour de Nesle, and variety.

Temperance Hall: It perhaps scarcely comes under the head of amusements, but Senator Bob Hart is billed for a performance at a temperance soiree to be held 13th.

Park Theatre: The interior alterations are now complete, and only await the good offices of the decorators to make the building ready for the 30th. The scenery will be set in place at an early date, and it is confidently expected by Mr. Gray, the manager, that he will be able to fulfil his promise of opening on the above night.

TRENTON.

Taylor Opera House (John Taylor manager): 11th Wellesly and Sterling's comb. to fair house. The Leonberg dogs with this co. are a good attraction, and won deserved applause. 13th, "Mrs. Pat Rooney N. Y. Star comb." 17th, Alice Oates and "The Favorites;" 20th, Rentz-Santley Novelty co; 28th, Ada Cavendish.

Items: The Dramatic Record was issued for the first time this season 11th, and will no doubt receive the credit it deserves. It is the official programme of Taylor Opera House.

## Nevada.

CARSON CITY.

Your correspondent has to repeat the old story—Nothing booked for the opera house the present month. Manager Piper of Piper's Opera House, Virginia City, has been in San Francisco endeavoring to negotiate with a dramatic co. to play a season at his theatre, and also at our opera house, but of his success I am not advised.

In violation of MIRROR rules, I will mention that the "Rosedale Dramatic Club" of this place, composed of some semi-professionals, will give an entertainment at the opera house during this month. The bill will embrace Harrold Hawk and A Bull in a China Shop.

The Sunny South comb. was financially wrecked at Eureka. Cooper & Johnson, the managers, attempted the sympathy dodge by pretending to have lost their wardrobe and properties in the Eureka fire, which statement they made through card to the dramatic editor of the San Francisco *Call*. It now turns out that C. & J. were not in Eureka at the time of the fire, but were on their way East, having left most of their co. in Eureka in a destitute condition. Georgie Woodthorpe went East with the managers.

## Ohio.

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor; Frank Comstock, business manager): Emma Abbott Grand English Opera co. drew a fair audience at matinee, 9th, and a splendid house in evening. Carmen was put on at matinee, with Zelda Seguin (Carmen), Julia Rosewald (Michaela), Pauline Maurel (Frasquitta), Alonzo Stoddard (Torreador), Hugh Houghton (Captain), Jevero Strini (Zuniga), and William Castle (Don Jose) in the cast. Zelda Seguin distinguished herself as usual by her careful acting and fine singing. The lady has many friends here who will always be glad to welcome her. Julia Rosewald, the new German donna, is pleasing and needs only time to bring her out nicely. She is somewhat weak at present, but in the company of such artists as Miss Abbott's, she will rapidly improve. Of William Castle little need be said. He is too well known and liked. He fulfilled all requirements necessary in the role of Don Jose in a manner not calculated to detract from his excellent musical reputation. In the evening The Bohemian Girl drew such an audience as the employees of the opposition house had not expected. It was a full house, very fashionable, and greeted Miss Abbott warmly. Emma Abbott is a charming little song-bird, and her appearance as Arline is the nicest thing she has yet done for us. Her Virginia last season was very pleasing, but as Arline it was a revelation quite unexpected. Her rich costume, sprightly action and wonderfully trained voice, all combined to form a most charming picture, and it is a matter of regret she could not be here more than one night. Signor Brignoli sang Thaddeus well, and was well received. The dear old fellow is too pompous or awkward to get around gracefully, but makes up this lack by his singing. His "Remember Me" won an encore, and he, with Miss Abbott, enjoyed several recalls. A. D. Stoddard displayed a fine baritone voice as Count Arnheim, while Lithgow James sang well and was well made up as Devilshoof, although his acting is too stagy. The chorus, I'm afraid, smoked too many cigarettes at the matinee, as they appeared very stupid and tame, acting more like wooden people than live gypsies. Some of the finest effects were entirely marred by the mechanical way in which they assisted (?). As a volume of sound the chorus was a success, but the members should take more interest in the action of the play. An improvement will be looked for when the co. returns in March. Then we will probably have Miss Abbott in a new role, in Gounod's new opera, Mirrelle; or the Lover's Pilgrimage, and Zelda Seguin is expected to appear to great advantage in an other new opera, Merry Wives of Windsor. Rial and Draper's U. T. drew remarkably good houses 10th, 11th, and surely satisfied many who went, for it is undoubtedly the best Uncle Thomas party on the road. The co. is a consolidation of two companies and a number of the old favorites are with it. Arthur Gregory is a very acceptable Uncle, and displays a good voice. L. R. Stockwell is the same humorous Marks, and Sallie Partington an interesting Topsy. Mrs. Jay Rial, a charming lady, impersonates Eliza well. Little Minnie Lee is a model Eva, and talks and sings sweetly. The large audiences can be accounted for by the low price of admission—25 cents. Coming: Barney Macauley, 14th, 15th; Tony Pastor, 16th; Miles' Juvenile Opera co., 17th, 18th; C. L. Davis, 20th, 21st; Frank Mayo, 25th.

Grand Opera House (Theodore Morris manager): Our Flirtations, 9th and 10th. It is a pity F. F. Mackay and Louise Sylvester could not remain as the Criterion Comedy co., and do nothing but play Freaks, with DeWolf Hopper's valuable assistance. Their Freaks last season was one of the funniest things traveling. Their present departure is a mistake. It is the first of the light musical comedy combs. with which we are to be deluged this Winter. Some few parts of the medley are interesting—the balance is very light and weak. The first night the baggage had not arrived, consequently the co. was all "broke up." Next night they got along nicely, amusing a fair-sized audience. Mackay's recitation, "The Bells," was a fine thing, but his new character is not to be compared with what he has done. Louise Sylvester is the life of the party, but her dancing with the train boy in the picnic scene so nearly resembled an old-time "Madame Rentz finale" that it was some time before I could determine where I was. As an imitation of Our Goblins and The Tourists, Our Flirtations is a success—and that is about all. Coming: J. B. Polk in A Gentleman from Nevada, 17th and 18th.

Items: Quite a number of advance men were in town last week.—First, B. D. Stevens dropped in 8th, and put up some good paper for Barney Macauley.—W. C. Crum was also here 8th, and did a little advertising for the Inter-Ocean Circus, to appear latter part of month.—Col. R. E. J. Miles passed through 9th, making things solid for his Juvenile Pins, 17th and 18th.—It was rumored that Frank Mayo's agent was here 9th also. John Dingess, ahead of Tony Pastor, came 9th, and remained over until 1 o'clock Saturday, a.m., when he left for Pittsburg.—J. Milton Hyde appeared 10th, and has the town billed like a circus for C. L. Davis. He was ably assisted by W. E. Hublen, lithographer. These gentlemen are uniformed, and present a good business-like appearance.—There are thirteen persons in the Board of Directors of the C. L. Davis party, and Davis probably does more advertising than anything on the road. They show twenty-three different lithographs. Frank Murdock secured a full line of them, and his Bijou Retreat in rear of American House office is a wilderness of New England farmers.—M. A. Watson, representing J. P. Polk, arrived 11th to remain over Sunday. He sends his kind regards to the "MIRROR folks," and wishes to be remembered.—Bob Dingess, brother to John, but connected with Forepaughs', was discovered among the audience at Uncle Tom's Saturday evening 11th, and at the last moment Frank N. Scott, advance and press agent Miles' Juvenile Opera co., arrived. Mr. Scott has an Uncle Tom co. on the road.—The first thing Joe Chenet, Rial & Draper's agent, had to say was to remark the success of THE MIRROR, declaring it was rapidly taking the lead, and improving each week. Joe bet Frank Comstock a hat that their business for the three performances would net $1,000. He lost by just $13. It was a $7 hat, too.—Some good stage sets were shown at Comstock's in the Uncle Tom engagement. New curtains and lambrequins for the boxes lend a rich appearance to the front of the house.—The Grand force seems rather demoralized. George W. Little, lithographer, left for southern part of the State as advance for Arthur Love. W. C. Hamilton, treasurer, left 6th for Cleveland, to join Adele Paine's comb. Florizel Smith of Lithopolis succeeds Hamilton as treasurer. C. S. Bruner, assistant lithographer, has served his connection, and a new property man must be had, as Prof. Dunnington steps into Little's position. H. G. Calwell takes out Calwell's Juvenile Concert Troupe, including Huott Family Quartette and other attractions, opening at Groveport 20th.—One of our finest singers, Miss Belle Williams, removed from the city last week.—Comstock's orchestra is composed of J. Bayer, leader, J. F. Mosure, violin, Ebeling, base viol, F. Ott, clarionet, S. Blumenthal, cornet, Gus Kayer, trombone, and J. H. Nagle, drum. Most of them played together last season, and entertaining music is the result. John F. Mosure is also newly appointed leader of the Cadet Band, an excellent feature of the city.—James Bird Wilson, author of Our Flirtations, was in town during Mackay's engagement at the Grand.—The co. came here from Harrisburg, and jump to St. Louis in an endeavor to get West.—William Castle and wife, and Mr. Wallace and wife (Zelda Seguin), occupied a box at the Grand 9th, and doubtless enjoyed the discomfiture of Our Flirtations without the buggage and scenery.—The *D. News* last week had something of a "report" from Columbus, and it didn't sound a bit like Felchy's writing, either. Can it be possible that some designing person is reaching for his credentials?.—Charles A. Miller attempted suicide last week, after after getting into trouble regarding some forged papers. Charley was one of the proprietors of Austin and Weir's Minstrels last season, which collapsed so badly here. Guess his mind is affected. He has always pretended having plenty of money, and was always anxious to sink it in theatrical ventures. He told me confidentially of a scheme for either joining or buying out Sam Colville.—Mr. Draper of the Uncle Tom party thinks a great deal of THE MIRROR, and likes the new directory of managers, making it so convenient to tell which is the best hall in the various towns.—The Grand Opera House programme is a neat sheet, one good feature of which is an arrangement of the music played between the acts, so one is not entirely ignorant as to what is being played.

CLEVELAND.

Euclid Avenue Opera House (L. G. Hanna manager): The opening of the regular season was signalized last week by a successful production of W. D. Eaton's farce-comedy All the Rage. A fine audience was present Monday evening 6th, and all were apparently well pleased with the performance. The play itself is little more than a farce, and is almost wholly without plot, and would probably be a failure in the hands of a co. less capable than Mr. Hill's. F Hardenborgh and William Davidge are two excellent comedians, and in themselves are comical enough to make almost any piece a success. Mr. J. C. Pagett has a minor character part, which he contrives, by a careful attention to details, to make very interesting. Edward Milliken in the disguise of a young M.D., evidently meant well enough but overacts terribly and should tone himself down several degrees. A. L. Chipman and W. Richardson, the first as a journalist, the other a society man, were quietly effective. Of the ladies we can not speak so well. Miss Meta Bartlett, the romantic young lady, is not altogether satisfactory. She seems lacking in something, but just what that something is it is not easy to say. Miss Susie Winner acts the gushing damsel in charming style, and sings several popular airs in a captivating manner. She is vivacious, pretty, and has a good voice. The other lady members of the cast range from bad to indifferent, but they really had no good chance to display their abilities. All the Rage is like a bottle of champagne, it is effervescent and exhilarating from beginning to end, but extremely frothy and without much body. The houses have averaged good throughout the week, and almost incessant laughter has been the rule. The Hearts of Oak comb. are here this week. New scenery and spectacular effects are announced in connection with the play. The Banker's Daughter follows.

Academy of Music (John A. Ellsler manager): A variety co. of most questionable merit occupied the boards last week, and succeeded in beguiling a goodly number of amusement-seekers, the most of whom, after perceiving how badly they had been "sold," quietly arose and left the house at convenient intervals in the programme. I have seen a good many weak variety performances, but I think this one was justly entitled to the "cake." Mr. Ellsler's regular season opens 13th with the Stewart Family, in a piece called Rainbow Revels. The following stars and combs. have thus far been engaged for the present season: A Golden Game, Minnie Palmer, C. L. Davis, Aberle's Mammoth Minstrels, Ben Maginley co., Tony Denier's Humpty Dumpty, Union Square co. in A False Friend, Haverly's Widow Bedott, Agnes Robertson, Leavitt's Vaudeville co., Haverly's Colored Mastodon Minstrels, Jarrett's Cinderella comb., Slavin & Smith's Comedy co., Hickey's Humpty Dumpty co., Mrs. G. C. Howard's Uncle Tom, Annie Pixley, Mr. and Mrs. George Knight, Buffalo Bill comb., Frank Frayne and the Madison Square co. in Hazel Kirke.

Theatre Comique (B. C. Hart manager): A long and unusually good programme last week attracted full houses. A new co. has been secured for week of 13th, including the Davenport Bros., Carl Lewartz, Grace Coyle, Rice and Morton, and F. F. Grant. Monday, Sept. 20, Texas Jack.

Items: Reserved seats for the Litta concert 14th, have been selling rapidly.—A moonlight view of the beach at Long Branch was introduced in the third act of All the Rage, and was greatly admired.—A series of chamber concerts will probably be given at Case Hall this season by Bernhard Listemann Concert co. of Boston, the String Quartette of the Cincinnati College of Music, and the Mendelssohn Quintet Club.

SPRINGFIELD.

Items: The work at Black's Opera House is progressing in a satisfactory manner. The architect, Mr. Oscar Cobb, is here superintending the building of the main entrance. Mr. Louie Malmsha of McVicker's Theatre, Chicago, and a scenic artist standing at the head of his profession, is also here and will remain until the house is completed. The frescoers have been at work for the past three weeks, and will not complete their work before the 1st of October. The house will be opened on the 5th of October, by the Abbott Opera co.—Mr. Charles E. Pemberton will manage the Comic Four Minstrels the coming season. Mr. Charles Jones, late of Logansport and Lafayette, Ind., Varieties is in the city.—The following is a list of the officers for Black's: H. Clay Nelson, chief usher; Messrs. Clint Gilwicks, Walter Fellows, William White, Harry Nelson, and Ed. Gosman assistants; Enoch Martin, stage carpenter; Con. Myers and Harry Martin, assistants; Ross Sparks, properties.

Arena: The Great Inter-National Circus shows at Xenia, 24th.

TOLEDO.

Wheeler's Opera House: Emma Abbott Opera co., 10th, 11th, and matinee to large houses. Haverly's Colored Minstrels are billed for a week, commencing 13th (Fair week).

Adelphi: The newcomers 6th were Charley Glidden, Maud Hamilton, and Rice and Barton. Closing 11th: Charley Glidden, to Indianapolis, and Rice and Barton to Cleveland. Opening 13th: Richardson and Young, Charles and Lulu May, and Murray and Murphy. Annie Warfield disappointed at last moment.

AKRON.

Academy of Music: 11th, The Banker's Daughter will be presented by Collier Banker's Daughter comb. The attendance promises to be large. Coming: 14th, H. G. Richmond in Our Candidate; 15th, J. B. Polk in A Gentleman from Nevada; 17th, Barney Macauley.

## Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler manager):

(CONTINUED ON EIGHTH PAGE.)

# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL PROFESSION AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Weekly at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION:

One year.....$2.50
Six months.....$1.25

ADVERTISING.—Transient advertisements must be paid for strictly in advance; Professional Cards, $3 per quarter. Advertisements received up to 1 P.M. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & Co., American Exchange, 449 STRAND, LONDON, W. C.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches.

Entered at the New York Post Office as "Second Class" mail matter.

Make all checks and money-orders payable to THE NEW YORK MIRROR, 12 Union Square.

NEW YORK, SEPTEMBER 18, 1880.


☞ CORRESPONDENTS will please obtain from managers or agents their dates as far ahead as they will consent to give them. Write these on a separate sheet and mail with letter each week.

### Mirror Letter-List.

| | |
|---|---|
| Albaugh, John W. | Ingraham, Prentis |
| Allyne, E. T. J. | Janauschek, Mad |
| Abbott, Emma (2) | Jarrett, H. C. (3) |
| Belgarde, Adele | James, W. St. T. |
| Byron, Oliver D. | Jackson, Minnie |
| Burgess, Neil (2) | Kenyon, Lida |
| Barnes, W. D. (2) | Keyes, D. |
| Barrett, Lawrence (5) | Keene, Tom W. |
| Belden, Clara | Knight, Geo. S. |
| Benitz, John J. | Ketchum, Geo. F. |
| Baker & Farron | Kiralfy Bros. |
| Bonner, Robert | Lascelles, Sara. |
| Belmont, Grace | Locke, E. A |
| Brown, Sedley | Levanion, Alfred |
| Brown, Charles P. | Leonard, John J. |
| Burke, J. M. | Lotta. (2) |
| Brown, Tom | Lawrence, Atkins |
| Clapham, Harry | Lisle, Rose |
| Conquest, George | Marsh, W. L. |
| Collier, James | Mahn, H. B. |
| Claxton, Kate | Mitchell, Florence |
| Clark, Lilian C. | McDonough, Tom B. |
| Cherie, Adelaide F. | Morris, Clara (pkge.) |
| Chanfrau, Frank | Modjeska, Mad. |
| Cody, William F. | Mackay, F. F. (2) |
| Clapham, G. T. | McCullough, John (2) |
| Chapman, Frank | Murphy, Joseph |
| Cavendish, Ada (2) | Mitchell, Maggie (4) |
| Clarke, Harry | McKay, Andy |
| Campbell, Bartley | McDonough, J. E. (2) |
| Connor, Capt. | Montgomery, Mr. |
| Crouse, C. J. (2) | Mordaunt, Miss M. |
| Church, Edw. A. | Morton, Charles |
| D'Arcy, H. A. | Neilson, Adelaide. |
| Denier, Tony | Nelson, W. B. |
| Davenport, Fanny (2) | Night, Geo. |
| De Forest, Gussie | Nobles, Milton |
| De Castro, M. | Pixley, Annie (2) |
| De Estee, Helen | Polk, J. B. |
| Dobson, Frank | Palmer, Minnie (2) |
| Dunn, Julia E. | Prescott, Marie. |
| Duncan & Cassidy | Potter, Helen |
| Du Breul, A. F. | Pratt, Charles |
| Dracy, H. | Robinson, Agnes |
| Edouin, Willie | Robinson, Fred. |
| Emmet, J. K. (2) | Roche, Frank |
| Fox, Annie | Rigby, James |
| Fiske, Mose W. | Roberts, Richard E. |
| Frohman, Gus | Rogers, John H. |
| Fitch, Florence | Rice, E. E. (2) |
| Fitzgerald, Alex. | Rickaby, John |
| Florence, W. J. | Rogers, Charles |
| Fuller, George F. | Roberts, Nick. |
| Farrell, Minnie | Strakosch & Hess |
| Frayne, Frank. | Smith, John P. |
| Furbish, Charles E. | Snyder, G. S. |
| Gosche, Jacob, | Sargent, Harry (pkge) |
| Grover, S. H., Tel'gram | Scott, Lester F. |
| Granger, Maude | Sothern, E. A. (2) |
| Gilbert & Sullivan | Stewart, Richard |
| Garthwaite, Fannie | St. Felix Sisters. |
| Gayler, Frank C. (2) | Smith, Geo. L. |
| Germon, J. D. | Temple, Louise (3) |
| Grau & Wolfsohn | Thomas, A. S. |
| Gillette, Will, | Ulmer, G. T. (2) |
| Herrmann, The Great | Warde, Fred B. |
| Hearne, James | Weber, Sophie |
| Harrison, Alice | Warner, J. Franklin |
| Hall, Clinton. | Wall, Harry. |
| Hofele, F. W. (2) | Warner, John (2) |
| Hickey, S. M. | Zimmerman, Ed. |
| Holland, George | |


**Madison Square Theatre.**

STEELE MACKAYE.....Manager
DANIEL FROHMAN.....Business Manager

EIGHTH MONTH OF HAZEL KIRKE.

232 to 238th Performance.

**Haverly's Nibio's Garden Theatre.**

J. H. HAVERLY.....Proprietor and Manager.
E. G. GILMORE.....Associate Manager.

SUCCESS.—THIRD WEEK.—SUCCESS.

Every seat sold in the house at 8 o'clock.

The crowning triumph of spectacular displays

Kiralfy Brothers' grand Combination in

AROUND THE WORLD IN EIGHTY DAYS.

New scenery, superb costumes, grand ballets. The press in one voice proclaim this "the greatest spectacle ever presented, outrivaling the far-famed Black Crook.

Every Wednesday and Saturday Matinees.

**Haverly's Fourteenth St. Theatre.**
Corner of 14th Street and 6th Avenue.

J. H. HAVERLY.....Proprietor and Manager.

MONDAY, SEPT 13,
Every evening during the week,
Also at the
Matinees Wednesday and Saturday.
First appearance in America of
LEAVITT'S
Grand English Opera Burlesque Company.
First grand production on the American stage of the operatic spectacular burlesque,
CARMEN;
or, Soldiers and Sevillelans.

This opera burlesque will be produced on a scale of magnificence never before attempted in this country.

**Theatre Comique, 514 Broadway.**

HARRIGAN & HART.....Proprietors
JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday matinees, Edward Harrigan's new play,
THE MULLIGAN GUARD PICNIC.

**Union Square Theatre.**

BLANCHE ROOSEVELT

OPERA.

MR. ALFRED CELLIER'S

Comic Opera in three acts, entitled the

SULTAN

SULTAN OF MOCHA.
SULTAN OF MOCHA.
SULTAN OF MOCHA.

Every Evening at 8.

and

Saturday Matinee at 2.

**San Francisco Minstrels.**

Opera House, Broadway and 29th st.

Electrical Success.

House Crowded with the Elite of the City.

The Best Minstrel Entertainment ever given in this city.

The Madrigal Singers and Boy Choristers.

BIRCH, BACKUS, THATCHER.

Mullally's Enlarged Orchestra and the eight Great Comedians.

**Abbey's New Park Theatre.**
(The handsomest theatre in the metropolis.)

HENRY E. ABBEY.....Lessee and Manager.

Every evening at 8. Saturday matinee at 2.
POSITIVELY LAST WEEK
of
EDGEWOOD FOLKS

and

SOL SMITH RUSSELL.

Monday, Sept. 20,
THE COMLEY-BARTON COMPANY
in a new peculiarity in two acts,
LAWN TENNIS.
GENERAL ADMISSION.....FIFTY CENTS.
Box-Office open from 8 a.m. to 10 p.m.

**Haverly's Fifth Avenue Theatre,**
Broadway and 28th St.

J. H. HAVERLY..... Proprietor and Manager

FANNY DAVENPORT
in
AN AMERICAN GIRL,
Written for her
by
ANNA DICKINSON.

SEPTEMBER 20.
Matinees Wednesday and Saturday at 2.


### The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR *is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.*

### NOTICE.

Advertisers and others are cautioned against transacting business of any description relating to the NEW YORK MIRROR with

GEORGE W. HAMERSLY,
ERNEST HARVIER,
or
OSCAR DRYER,

as they are in no way connected with this paper.

☞ Members of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

### THE MIRROR'S CIRCULATION.

THE AMERICAN NEWS COMPANY, NEW YORK.
MANAGER'S OFFICE, Aug. 20, 1880.

MR. H. G. FISKE, 12 Union Square:

DEAR SIR: On investigation I find that the cause of complaint from the readers of your paper, that they cannot secure it from the dealers at the usual time, is owing to the fact that you do not go to press early enough to supply us with all that we require to send by first trains on the day of its publication; or else your facilities for printing are not sufficient for the demand.

Please bear in mind that at this season of the year we are paying you nearly twice the amount of money for the sales of your paper that we were paying you in October and November of last year, and hence we require nearly twice as many copies to supply the demand.

If it continues to increase in the same ratio it will be necessary for you to make arrangements to give us our entire supply early on the morning of publication, in order to satisfy the trade; and this is the only thing that can be done to prevent the complaints from dealers and the public that your paper cannot be had on day of issue. Respectfully yours,

PATRICK FARRELLY, Manager.

## A Word of Caution—Rocks Ahead.

The closing of two of our leading theatres just in the middle of September, when all the other houses are pushing the campaign with renewed vigor, reminds us that managerial life is not all sunshine, and that there are dangers ahead during the last weeks of the Presidential canvass. Mr. Daly's closing is only for a week and a day, during which he will complete his preparations for a new and bold advance. It is the pause of an athlete for a more daring leap; the rest of a racer before another and faster heat. Nevertheless, it marks distinctly the fact that, in producing Tiote, Mr. Daly had miscalculated public sentiment; and every error at the opening of so exceptional a season as this is fraught with instruction to the profession. Mr. Wallack's theatre will remain closed for a longer period—probably until the second week in October. The failure of Grim Goblin, and with it of the Conquest troupe, was announced in THE MIRROR of the week following its production; and had our advice been taken then a great deal of money would have been saved, though the salaries of the company had been paid in full, and three more accidents, only less serious than that of the first night, would have been averted. The receipts of the other houses show that we were quite right in predicting that early openings would be very profitable for managers, and the fate of Tiote and Grim Goblin are only exceptions that prove the rule. It does not require the closing of two of our principal theatres to remind managers that, especially in such feverish times as these, the public demand novelties, and that old-fashioned melodramas, however magnificently presented, and old-fashioned pantomime-openings, however prettily placed upon the stage, will not satisfy American theatre-goers. Before Tiote is put away on the shelves of Mr. Daly's library, let us say that we are glad that the piece was produced, if only for the charming scene with the fishing-rod and the picturesque fight at the gypsy camp. When all the rest of the play is forgotten, habitues will recall these exquisite incidents of the melodrama and sigh that they were not better appreciated by the public. As for the Conquest family and their English troupe, who (except Miss Lancaster) return to London this week, we bid them a hearty farewell, and only regret that Mr. Conquest paid his visit to this country a quarter of a century too late. The whole profession admires the pluck displayed by the Conquests, father, son and daughter, and sincerely wishes them a pleasant voyage, recovered health, and a recurrence, in their own country, of that former good luck which seemed to desert them here.

Many managers throughout the country, excited by the splendid prospects of this season and by the manner in which the public eagerly rushed into places of amusement after the early Summer holidays, appeared to imagine that the political canvass was all over and that anything was good enough for the public. To this excitement we owe the hundreds of combinations rapidly organized and early placed upon the road. Already we hear from several of these organizations that they have had to change their routes to avoid political meetings, and from others that their business has not answered the expectations with which they started. From this date until November more of such reports may be expected, and our columns will be as full of the news of wrecks as those of the shipping journals during the recent cyclones, unless managers display extraordinary prudence and energy. The political canvass is getting warm; it will be red-hot in October. In Vermont—although that State does not count for much theatrically—and in Maine it has been warm enough, during the past fortnight, to be very uncomfortable for professionals. In Ohio and Indiana the next few weeks will be still more tropical. New York begins to boil and bubble, and, as we have already seen, there is not enough public to fill all the theatres indiscriminately. Col. Mapleson is going to bring his Italian Opera into the thick of it, on the 18th of October, and this adds a new element to the disturbed calculations of theatrical managers. The Italian Opera will not make any money in October, of course; but it will take some money away from the theatres. This is a small rock, perhaps; but Manager Grau has had his eyes upon it, and his French opera season at the Standard will be practically over before he drifts so far as that. The big rocks are the big political meetings, signs of the political feeling underlying them, and these will be almost equally dangerous in city and country. When people are called upon to choose between a theatre at which they must pay and a free mass-meeting, with eloquent speakers, they are certain to find their evening's amusement where they get it for nothing, and the theatres must consequently suffer. Throughout the country this political opposition will be most marked in its effects; but even in New York, where the public are too well accustomed to great orators, fire-works, and brass-bands to be monopolized, it will have its influence on the box-office receipts. We warn managers everywhere of these rocks ahead, and urge them to make the best of a bad month by not running into extravagant expenditures, by not changing their bills too hastily, by keeping up their courage, and by distrusting all ordinary signs of success or failure until their stars and their pieces have had a fair trial after the election furore has subsided.

Politicians in this country do not give to the theatres that support and encouragement which the politicians of all other countries are proud to bestow. It is as unusual here as it is customary abroad for the representatives of the Governments, national, State, and municipal, to appear prominently at places of amusement and take an interest in the profession. One would suppose that the places where three or four hundred thousand people pass their evenings would not fail to be attractive to those who represent officially, or are ambitious to represent, the people; but although you may find a President, a Governor, a Senator, or a Mayor at church on Sunday, you will seldom discover him at a theatre during the week; and when he does attend it is only as a private citizen, contented to sit unnoticed in his orchestra seat or hide behind the curtains of his box. Not thus do the sovereigns and princes of Europe, the leading statesmen of the Old World, French politicians like Gambetta, and English politicians like Gladstone, treat the profession. The most intimate friend of Gambetta is the low comedian of the Theatre Française; one of the warmest supporters of Bernhardt in London was Mr. Gladstone, and the most enthusiastic admirer of those American actors who have won success in England is the Prince of Wales. Cross the line into Canada, and deserving professionals are always encouraged by the presence and the applause of representatives of the Government. Both politicians and professionals have much to gain by this fraternity, and it occurs to us that this is a good time to initiate the sentiment in this country. Instead of sullenly submitting to the opposition of the politicians from now until November, let our managers meet the opposition half way. When a distinguished statesman is coming to a town to make a speech, invite him to visit the theatre. When a Governor, a Senator, or a leading politician is in the city, send him a polite note and a private box. Some will decline; others will be compelled to refuse on account of the engagements made for them by partisan committees; but all will be flattered by the attention; a few will come or send their families and friends; and you may be sure that when arrangements are to be made for another visit, a night will be reserved for the manager who has invited them. Even in New York, which is always supposed to be overcrowded with great men, we advise the same tactics, judiciously conducted. It may take time to carry out the innovation; but if managers patiently persist, there will come a period when every public man will spend his first night in New York at a leading theatre, and when the public will expect to see him there. As for the Mayor of New York, he ought to have an official box at every theatre in the city, paid for out of the outrageous tax of $500 a year now devoted to the officials of the Juvenile Delinquent Asylum. Pending this reform, the Mayor ought to be invited to every first-night at the theatres as regularly as the critics. It is his duty to be present, and the profession would be glad to welcome our municipal Chief Magistrate.

## Curiosities of Theatrical Advertising.

Last week we discussed newspaper advertising from the managerial point of view, asking the proprietors of the leading journals upon what principle they charged double prices for advertisements which are really part of the news of the day, and how they justified themselves for admitting to the amusement columns advertisements which are in no sense amusing nor in any way connected with the profession. Now let us look at the advertising from a journalist's point of view, and see how the managers appear in print. We take the Amusement page of Sunday's Herald, since that paper is to the daily press what THE MIRROR is to the weekly press, and since the managers select Sunday for the display of their most tempting and costly announcements. The principal feature of the page is the contest between large letters and reiterated capitals—seven or nine line letters, and the same word repeated over and over again. The managers who fancy the former style ought always to select short words, and to use dashes above and below the large letters. Without these dashes the letters look muddled, as the reader can see by referring to the page we are describing. Strangely enough, the largest advertisement on the page is that of Jefferson's company, who open this week at the Arch Street Theatre, Philadelphia. The announcement looks very well; but to put it in the Sunday issue, which circulates almost entirely in this city, is to throw away seventy-five per cent. of the money it cost; for the Jefferson company do not appear in New York this season. The smallest advertisement is that of the Madison Square Theatre. Manager Mackaye has reduced the Hazel Kirke announcement to five lines, calculating that the success of his play is so great that it is now advertising itself. While to a certain extent this is true, still we believe that a success should be sustained by every legitimate means, and that to support it against the opposition of other managers requires almost as liberal advertising in the newspapers as at the commencement of the run. However, Manager Mackaye's advertisement will make a hit from his eccentricity with all who know about his success; and those who do not know about it will have to search for his five lines as for a needle in a haystack, if they desire to discover what is being played at the Madison Square.

A very striking style of advertisement—the words in a square in the centre of a column—was dropped by Manager Mackaye to indulge in this five-line eccentricity, and is at once adopted by Haverly's Fifth Avenue, where the Acting Manager, who has just graduated from the Madison Square, knows a good thing when he sees it. Framed in a heavy border, telling us of the last week of The Tourists, this square looks well. Manager Cannon of the Theatre Comique used to delight in small, embroidered frames for his words; but this week he makes a solid column of seventy-five repetitions of the Mulligan Guard Picnic. Nobody who takes up the paper can help noticing this display; and although it seems heavy alongside of the two-column advertisement of Jefferson, it is very effective. The embroidered frames, discarded by Harrigan and Hart, adorn the announcement of Haverly's Fourteenth Street Theatre, where Acting Manager Mann advertises the opening of Leavitt's Opera Burlesque company in half-a-dozen different styles, winding up with that old-time full descriptive cast of the piece so attractive to all young theatre-goers. Who does not remember poring with delight over just such casts—pleased with the puns, fascinated by the names, and finding in each line the promise of some new happiness? Mr. Daly, who devotes a great deal of attention to his advertisements, carefully composing them himself and writing most of them with his own hand, makes a bold effect with a leaded notice of his reopening. No one understands better than Mr. Daly the use of dashes to set off an advertisement, and here is a very fair instance of his method. The Kiralfy Brothers, at Haverly's Niblo's Garden, announce their New Around the World in seven-line letters. A single dash between the words Kiralfy and Brothers, in this style of type, would have doubled the effectiveness of the advertisement. You may see, a little further down the column, that a line of capitals between the big letters does not answer the purpose. The whole advertisement seems muddled without these dashes; and although every dash costs forty cents, they are really indispensable to managers who prefer to use the large types. The effect of the words Bijou and Sparks in the advertisement of Messrs. Ford and McCaull is an illustration of this axiom. For the Pirates of Penzance, at Booth's, Manager Abbey uses the large types, but arranges the word Penzance slantingly down the column, in what may be called the Boston style, since it was introduced here by Messrs. Tompkins & Hill when they announced The Exiles. What magnificent advertisements those were! but, absit omen! The Exiles was a failure. For the Union Square the manager of Blanche Roosevelt's Opera company has arranged a very pretty advertisement, forming a Maltese cross by repetitions of the title of Cellier's new work. Miss Ada Cavendish has an announcement like a geometrical figure, three squares enclosing a smaller square in which her name appears, and a letter on each line of the squares.

This concludes the list of exceptional advertisements, and any manager can decide at a glance which style is likely to be the most attractive, and whether the solid reading advertisments which cover the lower part of the page are or are not able to hold their own against the more expensive displays of repeated capitals and large letters. The object of every manager is, of course, to catch the attention of the reader. That done, he must then decide whether he desires to interest the reader by a description of the entertainment or merely to impress upon his memory the title of the play. We notice that only four advertisements—Jefferson's, Haverly's Fourteenth Street, Booth's, and Manager Grau's—give the full cast of the pieces; but the San Francisco Minstrels advertise all the names of their performers. Only one theatre—the Bijou—throws away any money upon the advertisement of the "opinions" of the daily press. It has been repeatedly demonstrated that these "opinions" amount to nothing now, and change like a weathercock, without regard to the merits of the plays; but the Bijou quotations are so cleverly interspersed with catch-words from Dreams that the extra expenditure is made to serve its purpose. Our protest last week has cleared the Amusement page of much of the outside stuff that formerly disfigured it; but new music, dancing-dens, banjos, divans, and sparring—none of which is either an amusement or amusing—still intrude upon columns which managers have paid hundreds of dollars to make interesting and attractive to the readers. A separate head for New Music and another for Dancing would relieve this page of such intruders and the Herald from much deserved censure. When, for example, Mr. Jefferson has paid fifty-seven dollars to advertise handsomely his opening in The Rivals, it can give him no satisfaction to see that he has only drawn special attention to the announcements of a Bowery divan, a low dancing-den, or a lecture on "The Present Want of the Colored People," that hang on to the bottom of the page he has beautified, although they have no more business there, under any sensible system of classification, than those notices of the return of a billiardist and the concert at a lager-bier saloon, which are also crowded into the Amusement columns. ☞

## AT THE THEATRES.

*The play 's the thing.*
—HAMLET.

The novelties of the current week have all been of a musical nature. Leavitt's Burlesque company in Carmen, the Boston Ideal company in The Pirates, and Grau's French opera party in La Fille du Tambour-Major, all opened Monday night to large houses. Blanche Roosevelt's Opera company followed Tuesday night in The Sultan of Mocha. Music must enjoy her short reign while it lasts, for in a short time Drama will step forward and claim exclusive attention.

Notwithstanding the inclemency of the weather, when the curtain rose on Monday evening at Booth's, Gilbert and Sullivan's Pirates of Penzance saw a house in which there were no vacant seats, and also observed much tightly-packed standing room. Although this charming operetta, owing to its authors' precautions to prevent its being pirated, is not so universally known as its Pinaforic predecessor, there can be no doubt but that it is an improvement upon the latter—musically and dramatically. Gilbert's quaint humor and drollery is improved in it, while Mr. Sullivan's music, although not always original, is pleasing. The enjoyment largely depends on the distinct enunciation of the actors. The audience seemed to find the piece improved on acquaintance, and for this result the Boston Ideal company deserve much praise. Naturally, the performance challenges comparison with the production of the English company last season at the Fifth Avenue Theatre. The Boston company loses nothing by the comparison. Many of the parts are certainly better sung, but the acting is scarcely equal to that of Carte's company. When the present company are more familiar with their respective parts an improvement in this direction may be expected. Mr. Whitney has a voice of remarkable power, and one that is appropriate to the character of the Pirate Chief, but in his acting is a trifle too mild for so comically furious a personage. Mr. Karl combines a fine voice with a pleasing presence, and in the role of Frederick is perhaps the most marked improvement over last Winter's cast. Mr. Barnabee has little voice, but makes a pleasing Major-General. Mr. Frothingham as the Sergeant is inimitable, and Mr. McDonald makes a fair Lieutenant. The singing of Miss Beebe was all that could be desired in sweetness and expression, but her voice is too light for a house the size of Booth's, and her acting lacks force. Miss Phillips was dramatic as Ruth. General Stanley's charming daughters were numerous and attractive. The chorus was powerful and sang in time and tune, but the orchestra, though large and effective, seemed to be anxious to shorten the performance by running ahead of the voices. The setting, and costumes, and indeed all the business was a copy of last year's production. The audience gave warm expression to its approval, and most of the principal songs and concerted pieces were encored; the duet between Miss Beebe and Mr. Karl in the first part of the second act creating a furor of applause. Altogether the performance was most commendable, and no doubt it is running to splendid business.

Monday night, although the rain poured in torrents outside, the auditorium of Haverly's Fourteenth Street Theatre was crowded to its utmost capacity, and a warm welcome was extended to Leavitt's Grand English Opera Burlesque company in a spectacular travesty of Carmen. Manager Leavitt has gathered his people together in London, signing contracts for services, dresses and paraphernalia which showed that "money was no object." A grand presentation was therefore looked for and found.

Nothing good can be said of the burlesque itself. It was written by Green and McArdle in London, gentlemen who write pantomimes and extravaganzas by the yard, just before the Christmas holidays, and no doubt Carmen was turned out in great haste, while there were still a large number of orders ahead. This at any rate is the most charitable theory to employ. Sydney Rosenfeld is alleged to have had a finger in the pie after the MS. arrived in America, and his wonderful ability at atrocious punning was discoverable in many parts of the dialogue. London wit is stupid enough, at best, to New Yorkers, but stupid London wit, that must be stupid even over there, is simply intolerable. Fortunately the success of Leavitt's company did not greatly depend upon the piece in which they made their first bow to us, and it was found that in all other essential respects the presentation was most admirable. Many of the popular numbers of Bizet's Carmen have been retained, and some light airs introduced.

Mme. Selina Dolaro evinced by her fitness for the situation, that her ability lies solely in the direction of comic opera. As a grand opera prima-donna she made a bad failure last season under Mapleson's management at the Academy, but Monday night she scored a most gratifying success. Personally she is a very attractive woman. She acts exquisitely and sings sweetly. Her voice is not one of great compass, nor is it powerful, but her phrasing is delicately refined, and her method admirable. Mr. Leavitt pays Mme. Dolaro a salary that would make other burlesque managers stare did they know the amount, but upon such a clever actress and attractive woman he will find that he has not assumed a heavy risk in vain. Her dresses were exceedingly handsome. Marie Williams is the lady who has been advertised extensively through certain legal proceedings between Messrs. Rice and Leavitt in London. She is the woman of many contracts. There has been no better burlesque actress than Miss Williams since Lydia Thompson first discovered America. She has a pleasing voice, an unlimited quantity of dash, and although not pretty is by no means uncomely. She was not quite successful with the "Lardy-dah" song. She did not sing, but simply recited it. Fanny Wentworth, Daisy Ramsden, Alma Stanley and Minnie Marshall form a bevy of bright-faced, well-shaped girls, who contribute largely to the strength of the show. Lizzie Mulholland made everybody wish she would "get off," while nobody wished anything of the kind in the case of a little German girl, Adelaide Praeger by name, who played the zither charmingly. Her solo was not well placed, however, as it kept fifty people dawdling upon the stage until she had finished. During the previous front-scene would have been a more appropriate time for introduction. Mat Robson is a machine-like comedian—one of the kind that is sent labeled "fun," expecting everybody to be convulsed with merriment, without any evident reason. His make-up a la Queen Victoria is good. In another Mr. Robson may appear to better advantage. J. W. Bradbury is a good comedian of the British type, and was very funny as the Gypsy smuggler.

The orchestra at this theatre was never under better control, and Frank Musgrave—who arranged all the music for the piece—led them skilfully. The scenery was good; the costumes expensive and gorgeous; the ballet novel and pretty. Leavitt's company is vocally great, and when they are heard in the Daughter of the Drum-Major—which is to follow Carmen—will have a better opportunity of showing their inherent strength than this piece affords them.

Tuesday night the Union Square Theatre was "papered" to the doors. The people had come to see the Blanche Roosevelt Opera company in Alfred Cellier's opera, The Sultan of Mocha.

The story, which is not a particularly interesting one, runs as follows: Dolly, the heroine, the belle of Greenwich, is the ward of a heartless and avaricious uncle named Capt. Flint, who desires to turn her charms to profitable account. Dolly, however, is in love with Peter, a dashing young sailor in the British fleet. She is annoyed by the solicitations of a rich but soulless marine-store dealer, familiarly known as "Admiral" Sneak.

The scene of the first act is laid in Greenwich Park, where the citizens have assembled to celebrate a naval victory over the Spaniards. Dolly enters, and conveys the joyful intelligence of Peter's approaching return. Her companions retire in search of the old pensioners, and "Admiral" Sneak appears and presses his suit. He is discovered by Capt. Flint in the midst of his adorations. A three-cornered quarrel ensues, which ends in the appearance of the watch, a vow of vengeance on the part of Sneak, and the determination of the Captain to sail from the Thames at once and to take Dolly with him. Peter enters immediately afterward, followed by the pensioners, with whom he makes merry, until the "Admiral" brings word of Flint's proceedings. Peter resolves upon starting in pursuit. Sneak, with hopes of vengeance, heartily supports his plan. The holiday folks return, and a general sympathetic chorus ends the first act.

In the second act the scene changes to Mocha. Peter's crew are on shore, and Sneak, disgusted and ambitious, has succeeded in provoking amongst them a spirit of disaffection. This leads to a quarrel in the slave market, following which, Dolly, whose uncle has landed at the same place, appears with a troop of slaves; Flint's passion for gain having led him to speculate in Circassian beauty. The Sultan of Mocha, appropriately attended, visits the market, and becomes desperately enamored of Dolly. Her uncle, after a slight pretended demur, parts with her for a very handsome consideration. As she is about to be borne away, Peter and his crew rush in and rescue her.

The first scene in the third act shows Peter and his party resting on their perilous flight out of the country. Whilst the crew are absent, and Peter is sleeping, "Admiral" Sneak enters stealthily with his men and effects Dolly's capture, restoring her, we are to suppose, to the Sultan. The scene changes to the gardens and palace of the monarch of Mocha, where the dancing girls of the harem are seen disporting themselves. They are followed by Eureka and Isidora, jealous and beautiful recipients of the Sultan's favor. Dolly has, however, changed for the present the current of his Highness' affection. Peter, disguised as a pilgrim, daringly appears before the Sultan whilst Dolly is present. He is, however, discovered and seized, his release being made conditional upon Dolly's consent to the Sultan's proposal. In the midst of this perplexity, Isidora suggests a scheme by which Peter may be saved without compromising Dolly. Isidora, veiled, appears as Dolly; the marriage ceremony is effected, and the Sultan discovers the deception too late. Being a good sort of fellow, however, he accepts the situation graciously, and even permits the union of Peter and Dolly; and so the lengthened and trying vicissitudes of the faithful pair resolve themselves into joy amid the jubilant congratulations of the court, and the determination of every one to "Sail away with Peter."

Just why this opera should have been produced in New York no one can tell. It had previously failed at the Prince's Theatre, Manchester, and in London. It was pronounced bad in England, and Mr. Cellier no doubt imagined that for this very reason it would be pronounced good in America. There is not a single melody in the three acts worth remembering, and not a concerted piece that could be picked out from the whole opera as striking. It is needless to say that there is no hope for such a composition here.

People who went to the Square expecting to see Miss Roosevelt were not disappointed. She appeared—in a proscenium box.

The little woman, Leonore Braham, who sang Dolly, strengthened the favorable impression she created last season in The Princess Toto. She has a pleasant little voice, knows how to act, and was only prevented from making a success by the character of the music allotted to her part. Mr. Hamilton as the Sultan was very "queer" in his lines, and held repeated conversations of an indignant nature with the prompter in full view. Fred Dixon as Admiral Sneak did not appear as well as he did, in Boccaccio as Lotteringhi the cooper. Harry Allen was coarse and "gaggy" as usual. Eugene Clark sang sweetly. Everybody could feel for him in his solo, "Oh dear, I'm very sleepy." They showed their sympathy, many of them, by leaving the theatre in favor of home and food after the second act. They missed a treat, however—the ballet. This was composed of a half-dozen attenuated maidens, similar in form and feature to the never-to-be-forgotton Fairy in Goodwin's Hobbies. These fairies were simply rich. Everybody felt thankful that they wore Turkish trowsers.

The scenery was pretty. The orchestra was conducted by the composer. The production was a disappointment; even Miss Roosevelt's friends admitted this.

Wallack's closed Saturday night. It will reopen again shortly. Meantime preparations are being made for the regular season. As You Like It will be the first presentation, this to be followed by The School for Scandal.—Ada Cavendish is giving her admirable performance of Mercy Merrick in The New Magdalen at the Grand Opera House this week. George Boniface is her leading support.—Around the World is running to old-time spectacular business at Niblo's.—The Tourists wind up their engagement Saturday night next. Monday Fanny Davenport will appear in An American Girl.—Hazel Kirke is nightly witnessed by large numbers of people. Monday night saw the 225th performance.—Sol Smith Russell closes Saturday at the Park. His engagement has been a profitable one. Next Monday, Lawn-Tennis, which has scored a run in Boston.—Dreams still draws at the Bijou.—The San Franciscos are on deck, and their audiences are not perceptibly diminished by heavy counter-attractions.—La Fille du Tambour-Major was produced by Grau's company, Monday night, at the Standard.

## THE USHER.

*In Ushering*
*Mend him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Edwin Booth's choice of Hamlet for his London opening at the Princess is not wise. The people there have had a plentiful sufficiency of Hamlet—enough, in fact, to last them for another generation. Irving's performance of the part is the only one that they have latterly accepted, and of that even they are wearied. Excellent judges have decided that Irving's Hamlet is a strained, inartistic and unnatural representation, which has no claim upon the attention of the Shakespearean scholar; in it he throws tradition to the wind, and innovates and alters, simply, it would seem, for no other object than to innovate and alter. If Irving should play the part in a dress suit and crush hat, the Londoners would never question his right to do this extraordinary thing, but would continue to bow down and worship this dramatic idol with a childlike trust that would be beautiful to behold. How, then, can he be expected to appreciate, much less admire, the performance of our great tragedian? Booth's Hamlet is the Hamlet that Shakespeare drew, but that would be a small argument in his favor in the minds of Irving's following. Therefore I repeat that Mr. Booth's choice of this role is unwise, and I know will end most disastrously. He should decidedly have arranged to open in The Fool's Revenge. Indirectly he would, in the character of Bertuccio, have challenged comparison with Irving as a melodramatic actor, but any audience that could be moved by the latter in The Bells would be electrified by our actor in Tom Taylor's drama. Aside from his individual merit or demerit as a player, Henry Irving has won the esteem of his countrymen by the great things he has done for dramatic art in every department of the Lyceum Theatre. As an English gentleman said to me the other day, he *pervades* the auditorium, the stage and the green-room. His influence is felt everywhere. When his rise commenced, the English stage was in a state of nondescript immorality. The evils of opera bouffe and leg burlesque had full sway, and Irving had a hard fight to rescue legitimate art and public taste from the slough into which both had fallen. There is no doubt that Mr. Booth will receive courteous attention and polite consideration from the British public but his foolish choice of the opening part will militate largely against his success.

***

The reason that he will play Hamlet is because of his failure in a part that concealed his personal attractions seventeen years ago in London. Then, when he stepped upon the stage as Shylock, he knew at once that he had committed a fatal mistake, that the concealment of his youth and handsome appearance formed a barrier of ice between him and his critical audience that no amount of good work could melt. This time, therefore, he intends to look himself.

***

Emmet's good resolves and promises have turned out to be like the traditional pie-crust. Sunday night he was seen on a train bound for Philadelphia, in a state of inebriation. I fear his case is a hopeless one.

***

The true cause of the late Adelaide Neilson's death is explained in the following letter of her physician who attended her, which was published in the London *Times:*

SIR:—I take the liberty of asking room in your columns for a word in regard to the death of the lamented Miss Neilson. For the last five years I have had the charge of her health during her visits to Paris, one of the treatments running through a period of four months. The disease from which she suffered principally was gastralgia—one of the forms of dyspepsia attended with neuralgia of the stomach, a form extremely fantastic in its coming and going, and in her case quite as dependent on moral causes as on errors of diet. The last fatal attack in the Bois de Boulogne was evidently one of her usual attacks of gastralgia, which might have been relieved then, as it often had been before, by a free use of morphine. The unfortunate lady sent her maid for me at seven o'clock, but to my great regret I was absent that evening on a visit to my family in the country, and did not hear of her illness till I heard of her death. At three o'clock in the morning, twelve hours from the commencement of the attack, during a most violent recurrence of the pain, she suddenly went into a state of syncope, and died in the syncope. The post-mortem examination made the next day by Dr. Brouardel, Professor of Legal Medicine at the Medical School of Paris, and now one of the first authorities in Europe in legal medicine, disclosed the extraordinary fact, one of the rarest in the history of medicine, that in her writhing she had ruptured a varicose vein in the left fallopian tube, and had died from internal hemorrhage.

***

The late Tom Donnelly made many mistakes in the management of the Grand Opera House when he lived, but he was one of the noblest works of God, in so far as Honesty was concerned. He never misled or defrauded the public, nor would he have permitted the extortion that was practiced last Saturday night at the theatre with which he was connected. Raymond played Sellers at the matinee, but on account of his presence in St. Louis being necessary Monday night, he did not appear at the evening performance. No notice of this was made by Poole, however, and the largest number of people that had gathered during the week assembled, expecting to see the Gilded Age. Open dissatisfaction and complaint was made when they found that a scratch company was substituted in a stupid comedy and a farce. If Honest Donnelly were alive no such fraud could have been perpetrated with his sanction.

***

THE MIRROR'S talented Boston representative, Mr. C. H. Pattee, has been passing his respite from journalistic and legal duties at Campton in New Hampshire. He writes me that he has invested in a new house, barn, cow, a 2.30 road-horse, and all sorts of bucolic luxuries, and that next Summer he certainly expects to entertain every member of THE MIRROR staff in a truly royal way. His residence has only twenty-two rooms, but he thinks he will be able to accommodate us all. Mr. Pattee returns to Boston this week, and will relieve his able substitute by the next issue. Mr. Pattee's weekly letters are looked for and read with interest. Nobody has a better knowledge of things theatrical, past and present, at the Hub.

***

"I hate actors!" exclaimed an actress in THE MIRROR office one day this week. Strange to say, this seems to be the universal feeling of the ladies of the stage toward the gentlemen of the same, and *vice versa*. One would imagine that people following the same profession and interested in the development of the same art would feel a natural sympathy for one another. Oddly enough, this supposition is entirely fallacious, as investigation will demonstrate.

***

There has been an abortive attempt made to revive the corpse of Rascal Freund's *Musical and Dramatic Times*. Nym Crinkle and another member of its former staff were interested in the endeavor, but they found that no amount of electricity could resuscitate the poor old carcass. It was food for the worms long before it knocked under.

***

Funny Parkes of the *Mercury* observed Sunday that "not a solitary actress has been robbed yet, and the season is already a week old." Not true. An actress was robbed of her pocketbook containing a considerable sum of money a week ago Monday night on the St. John of the Albany line of steamers. Strange to say, she did not visit Parkes with an account of her loss, but with a lamentable want of enterprise, simply put the case in the hands of a wide-awake detective, who recovered her money. She doesn't want it advertised, either.

The close of the Conquest troupe's engagement was made memorable by another accident. THE MIRROR advised the elimination of the dangerous feat through which each mishap occurred, and the public strengthened our judgment by staying away from the performances and avoiding the chance of witnessing a revolting spectacle. The "flying dance" has gone, I hope forever. Dando should not be foolhardy enough to introduce it here again.

***

CLIFTON, STATEN ISLAND, Sept. 13 1880.
MY DEAR FISKE:—My attention has just been called to a paragraph in THE MIRROR of Sept. 4, in which it is set forth that Frank Mayo had entirely rewritten The Virginian, having failed to find any merit in the play as it came from my pen. Will you be good enough to say that this is wholly untrue, and that, if anything like that should be attempted, I would enjoin Mr. Mayo from its production, believing, as I do, that I know a great deal more about play-writing than Mr. Mayo, however excellent an actor he may be.
Always yours, BARTLEY CAMPBELL.

## PERSONAL.

OATES.—Alice Oates has made an immense hit in Long Branch.

HUB.—Boston's seven theatres are all open now, and business is most encouraging.

MORRIS.—Clara Morris commences her season next Monday at the Boston Park.

MAYER.—Mark Mayer has contributed largely to the success of Leavitt's burlesque company.

MAPLESON.—Col. Mapleson is making great preparations on the other side for his American campaign.

HATTON.—Joseph Hatton is in Chicago. His reading at the Madison Square will take place next month.

RUSSELL.—Sol Smith Russell was entertained at dinner Tuesday last by Mr. and Mrs. Stephen Fiske.

RAYMOND.—John T. Raymond left for the West Saturday night. His season is mapped out for five months ahead.

RAVELLI.—This is the name of the new tenor Col. Mapleson is to bring over with his Italian Opera company.

VOKES.—The Vokes Family—all that's left of them—have accepted an offer to play with Tom Maguire in San Francisco.

DE NYSE.—Ned is on the staff at Haverly's Niblo's Garden, and is also to do dramatic work on the new illustrated paper, *Chic*.

EMMET.—Joe Emmet has sworn off again! For the credit of the stage let it be hoped his good resolution will not be broken again.

COGHLAN.—The admirers of Rose Coghlan will shortly have an opportunity of comparing her with other actresses in the role of Rosalind.

FOOTE.—Richard Foote, the young tragedian, has arranged for a metropolitan debut. He will appear as Richelieu, Claude, and Richard Third.

ALDRICH.—Louis Aldrich did the largest business of any attraction last week, at the Globe Theatre Boston. The week's receipts aggregated $7,000.

BOOTH.—Edwin Booth has signed an agreement to play in Berlin after his London engagements are finished. He will remain abroad three years.

TANNER.—The public showed Dr. Tanner Thursday night at Booth's that they knew as much about holding a fast as he—holding fast to their money.

ROGERS.—Frank Rogers has written a piece called Tony O'Dowd, which has been accepted by an Irish comedian, and will be produced next year.

CLANCY.—Laura Clancy is re-engaged with Mary Anderson. She is a most promising little juvenile actress, and bids fair to attain an enviable position.

STERNBERG.—The great Russian pianist, Herr Constantin Sternberg, will arrive soon and give a series of concerts in October with Carlberg's orchestra.

EYTINGE.—Rose Eytinge has become a teacher of elocution. She will play at the Park in Townsend Percy's new play, which follows Lawn-Tennis.

LANCASTER.—Clever little Lancaster of the Conquest troupe does not return with that company to England, but remains and joins the Cinderella party.

ARRIVED.—Rose Coghlan arrived from England Saturday last on the Britannic. George Fawcett Rowe and Marie Gordon came also on the same ship.

MISSED.—Angele and Capoul leave a gap in Grau's French Opera Company that nobody else fills. Paola-Marie is clever but monotonous. *Toujours perdrix.*

GOSSIN.—Leslie Gossin made a hit as Joe Simpson, in The Child-Stealer, with Miss Tiffany, at the Windsor last week. Mr. Gossin will remain with Miss Tiffany as leading man, and the company will take the road as soon as a mistake with regard to the route is rectified.

PSYCHOLOGIC.—George Francis Train turned his crank in Madison Square Monday afternoon for the benefit of a MIRROR reporter, with this result: "Great psychologic changes ahead! theatres going up! churches going down! Passion Play beats Tanner! Tanner beats himself at lecturing! Managers, prepare to close season in December! World ends Jan. 17! Presidential contest and breakers ahead!".

## DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

Gus Williams, supported by a strong co., opened 6th, and played during the week to good business. A hit was made by Our German Senator, all owing undoubtedly to the excellent character acting of Miss Dora Stuart and Gus Williams. 13th, Shannon and Edeson's Golden Game comb. open a week's engagement. B. Macauley 20th. Maginley's Deacon Crankett 27th.

Library Hall (W. W. Fullwood manager): At this house last week we were struck with a Spanish Student racket, in the shape of a band of harp and mandolin players, styling themselves "Curti's Spanish Students." Very few of our citizens availed themselves of the opportunity of witnessing the performance of Mr. Curti and his "Spanish Students." Little Rosebud furnished the only divertisement on the programme. Notwithstanding the bad business, the "Students will remain with us four more nights. Seriously speaking, Curti's band furnish good music of the kind. Tony Pastor and his new co. appear 17th and 18th. The Favorites 20th, for week.

Williams' Academy (H. W. Williams manager): Reopens to-night (13th) for the Fall and Winter season, with the following strong variety co.: The Four Diamonds, Ada Forrest, the Four Emeralds, Ada Stanwood, Prof. A. W. Sawyer, Lillie Howard, Charles Lord, Allie Smith, John Smith, George Carey, and Lucy Clifton. Large business during the week is assured.

Arena: Cooper, Bailey & Co.'s London Circus showed in Allegheny 6th and 7th, to large business, and gave general satisfaction.

Vierheller's Garden: This week Billy Glenn, Clara Wilson, Jennie Revelle, Eddie Edwards, Charley Barrett, Alice Gray, Rousselle, female impersonator, and Belle Drayton.

Tivoli Garden: Jennie Lindsay, Melrose Sisters, Nellie Morton, Tom Bulger, Johnny Mack and Harry Weeks.

Items: A casual correepondent of a New York paper displayed his ignorance of matters theatrical in this city, by stating that Library Hall is badly in need of new scenery. The scenery is as new and fresh looking as that of any theatre in the country.—Vierheller's Garden will likely be transformed into a regular variety theatre as of old. Our Exposition is drawing large crowds. Amusements will hardly suffer by this influx of strangers. Dr. Thayer is now organizing his show, which will take the road south during the Winter. Arthur Palmer's new drop-curtain will be unrolled to-night for the first time at the Opera House; it is pronounced quite an artistic bit of work. Miss M. E. Muhlanbring, assisted by J. H. Fitzpatrick, will give dramatic readings at Indiana, Pa., 15th and 16th; Latrobe 17th and 18th; and Johnstown and Connellsville, each two nights.—George R. Edeson of the Golden Game comb. is an old Pittsburger.—A gentleman at Library Hall, the other evening, suggested to me that the members of Curti's Band looked rather mature to be students; he guessed their average age to be between 35 and 40.—Greensburg, Pa., is to have a new theatre.—W. A. Lavelle (Dougherty) is still in this city.—Charley Benedict, late of Vierheller's, has gone to Chicago.—The Opera House advertising brigade are now uniformed.—S. Quinlin, J. A. McKay, H. A. Hoskins, and D. B. Hodges, of the Chicago Lodge of Elks, were in the city 10th, en route to Philadelphia. They were entertained by the members of the Pittsburg Lodge.

WILLIAMSPORT.

Academy of Music (William G. Elliott proprietor): Sept. 6, Graves' Four Seasons comb. opened the amusement season to a fair-sized audience, but the intelligent audience did not appreciate the play. It was of the variety order. 7th, Ford & Denham's Masqueraders in the musical comedy of Pranks, to a very fair audience. The whole play is excellent throughout, and deserving of the highest praise, and the co. rendered it in a very satisfactory manner. 9th and 10th, Frank Mayo in Van the Virginian, to a good-sized audience. His support is good. The audiences were highly delighted.

LANCASTER.

Fulton Opera House (B. Yecker manager): Mme. Rentz's Minstrels showed to fair business 6th. They give a clean, good variety performance. 7th, Ford's Comedy co. in their mixture of music and mirth called Fun on the Pacific. The co. are old favorites here, and everybody was enthusiastically applauded by a good audience. Ada Gray, with a good co., gave East Lynne to a fair-sized audience 8th.

EASTON.

Opera House: The Wellesley and Sterling comb. 9th, to a fair house, in an original drama entitled The Old Cross; or, The Dogs of the Forest. The play introduced some trained dogs with good effect. The house has been repainted, etc., and had a number of new sets of scenery added to its old stock, and now compares favorably with any theatre in America for comfort to both player and public. The Rentz-Santley Novelty co. is booked for 21st.

WILKESBARRE.

Music Hall (M. H. Burgunder manager): Ford's Fun on the Pacific co., 9th, to fair house. Graves' Four Seasons comb., 10th, to a good business.

Items: Through a misunderstanding, Manager Burgunder had booked Clinton Hall for 8th instead of Oct. 8. Ford & Denham's Masqueraders have changed date to 25th, in order not to have to play against a circus.

READING.

Grand Opera House (George M. Miller manager): 16th, Duprez & Benedict's Minstrels.

Academy of Music (John D. Mishler manager): 7th, F. F. Mackay and Louise Sylvester in Our Flirtation, to fair business. 9th, Ada Gray in East Lynne, to good business. Performance very satisfactory.

Arena: The Great London Circus is billed for 20th.

MAHANOY CITY.

City Hall (C. Metz manager): Mme. Rentz's Minstrels 8th, to a $240 house. Cora Cardigan, flutist, and Bessie Bell, serio-comic, made a decided hit with our people. 30th, Wellesley and Sterling comb.

BRADFORD.

Cain's Gem Theatre (M. H. Cain, proprietor; Charles H. McDonald, business manager): New faces, 13th: Clark and Edwards, Dollie Foster, Manning and Drew, Smith and Leopold, Nellie Bland, May Vernon, Carrie Kimball, Lottie Grant, and Oley Audley.

ERIE.

Park Opera House (William J. Sell manager): Collier's Banker's Daughter comb., 7th, to crowded house. Booked for week: Jay Rial's Humpty Dumpty, 15th and 16th; Barney Macauley, 27th.

DANVILLE.

Barnum's Circus. Crowded tents, afternoon and evening.

### Rhode Island.

PROVIDENCE.

Opera House (George Hackett manager): What with the combined forces of heat and cold, wind and rain, the past week has been a most disagreeable one. The Norcross English Opera co. sang The Chimes of Normandy to discouragingly poor business, first three nights of the week. Barton & Comly's, Lawn-Tennis Party, announced for 10th, 11th wrote at last moment for change of dates, and Manager Hackett brought the Corinne Opera co. of little folks from Rocky Point to fill up. These little ones, with the wonderful Little Corinne at their head, gave very pleasant entertainments to fair business. 13th, 14th, 15th, Aberle's Minstrels will show us what they have new in the way of minstrelsy, and 16th, 17th, 18th, Fun on the Bristol will repeat its former triumphs here.

Theatre Comique (Hopkins & Morrow managers): The season has opened very brilliantly. The stock co. is a fine one, and the specialty artists of the best. New 13th: Minnie Lee, D'Alve Sisters, The Hayles, Clooney and Ryan, Louis and Emma Alfredo. The afterpiece is A Picnic to Rocky Point and its Results.

San Souci Garden (William E. White manager): Fatinitza! Fatinitza! Fatinitza! The benefits last week to H. F. Dixey and Miss Vars were very satisfactory ones; the audience at the first mentioned was limited only by the capacity of the pavilion. It is a great character Mr. Dixey has made of Mustapha, and is said to be entirely of his own creation. Miss Vars had a stormy night, but the audience was large, and the floral gifts from friends in and out of town were numerous and elegant. Mr. Henry Molten (Julian Hardy) has a benefit this week, which undoubtedly will be a rouser. Manager White intends taking this co. on the road Oct. 4.

Rocky Point Coliseum: Manager Hackett closed his season 11th. It has been a prosperous one, and the entertainments of a high order.

WOONSOCKET.

Music Hall (C. H. Horton manager): The Rentz-Santley co. booked for 10th, cancelled. The regular season opens 16th, with George Holland and Our Gentlemen Friends as the attraction.

Item: Manager Horton has made several improvements in Music Hall which his patrons will appreciate. The hall has been painted, tinted, and folding chairs substituted for those formerly in use. There is every indication of a highly successful season.

NEWPORT.

Opera House (Henry Bull manager): Has been thoroughly overhauled, painted and reseated. The Norcross English Opera co. were heavily billed for 9th, but owing to their baggage being attached, didn't show up.

### Tennessee.

MEMPHIS.

Just now everybody is eager for the opening. Our people are feeling jubilant, having escaped the fever this year, and are anxious for some amusement. The Summer is always very dull here, no shows of any kind, and no doubt Mr. J. B. Polk will be greeted with large houses when he comes, 20th, presenting A Gentleman from Nevada. The house opens a week earlier than originally intended, on account of numerous excursions to this point on Sept. 20, 21, 22. Manager Frank Gray has arrived and looks well. He has been summering in Detroit.

### Texas.

BRENHAM.

Brenham Opera House (A. Meyer manager): Oct. 6, Miles Juvenile Pinafore co.; 16, Alice Harrison; Nov. 11, Haverly's Widow Bedott; 25th, Adele Belgarde; Feb. 17, Ford & Denham's Masqueraders; March 3, Mr. and Mrs. George S. Knight; 21st, Galley Slave.

### Virginia.

RICHMOND.

Theatre (W. T. Powell manager): Regular season opens 23d, with Ford's Comedy co., to be followed by The Tourists in a Pullman Palace Car, Frank Mayo, Adele Belgarde, The Strategists, N. C. Goodwin's Frolicques, Campbell's Galley Slave, etc., etc., etc.,

### Wisconsin.

MADISON.

Opera House (George Burroughs proprietor): Lawrence Barrett, supported by a first-class co., appeared four nights, commencing 7th, to large and appreciative houses. This celebrated tragedian is always assured of large and cultivated audiences in this city. Mr. Barrett played here under the local management of that prince of good fellows, Robert McConnell, who has engaged some of the best talent that has ever visited our somewhat critical city.

City Hall: The Forbes and Cotton Comedy co. commenced a week's engagement on the 6th, and met with financial success, appearing in Black Diamonds, Uncle Tom's Cabin and the new play, True Devotion. This latter play was well received, and is bound to have a long and successful run. Ben Cotton in his character of Uncle Zachariah and Bob the Bootblack was simply immense. Ben Cotton is the same irrepressible darkey he was years ago, and as a delineator of negro character has few equals. His daughter, Little Idalene, as Lillie the Street-Singer, was greeted with great favor. She is a wonderful child, and in her songs, dances and imitations of Pat Rooney, Mlle. Aimee, etc., she carried the audience by storms of applause. Adele Bray sustained her role with credit. In fact, this is the strongest co. Mr. Forbes has ever brought into the State. Booked: John Dillon Oct. 28; All the Rage Nov. 2; Den Thompson Nov. 16.

MILWAUKEE.

Academy of Music (Harry Deakin manager): Tony Denier's Humpty Dumpty co. 3d and 4th, to crowded house first evening; at the matinee people were turned away. Their programme has been greatly changed, and for the better. The opening act was very tasty and comical. Horoscope of antics is quite pleasing. Then follows the various specialties: Sparks Bros., Irish artists; Little Todd, gymnast; Victoria North, Tillie and Mattie Antonio, songs and rope-dancing; then comes Grimaldi with his smile so childish and bland. No material change in these after absurdities, excepting the final transformation scene—that of itself is quite artistically manipulated. Prof. Anderson attracted his usual attendance, 6th and 7th. Right here I would state that the Criterion Comedy co. played at the Academy instead of Grand Opera House, but under Mr. Nunnemacher's supervision; also, that my letters throughout shall be entirely unbiased, and everything stated as correctly as possible.

Grand Opera House (Jacob Nunnemacher manager; Jake Litt treasurer): Still closed and in hands of mechanics; next week all will be finished. Jake Litt has devised a new form of house bill to be printed in colors. The opening of the Graud, 16th, is to be quite an affair, every lady attending to be presented with a souvenir programme.

BELOIT.

Opera House (S. J. Goodwin proprietor): Sprague's Georgia Minstrels billed for 10th; Tony Denier's Humpty Dumpty, 22d; The Irish Spy, billed for 2d, 3d, 4th and 5th, after playing two nights withdrew to greener fields. 6th, together with some fifty others, your correspondent took special train to Janesville, to see Lawrence Barrett in Richelieu. The tragedian was greeted with a large and highly intelligent audience.

RACINE.

Opera House, (McFarlane & Rusco, mangers): Buffalo Bill, 11th, in the Prairie Waif. But few vacant seats. Sprague's Georgias changed date to 23d.

### Canada.

TORONTO.

Royal Opera House (J. C. Conner manager): Haverly's Colored Minstrels held forth all the week and fully sustained the reputation they have earned, the entertainment being free from vulgarity and the best that has been placed on the boards since their last visit. The audiences which filled the house each evening recalled every performer. 13th, the Bartley Campbell Galley Slave co.

Grand Opera House (A. Pitou manager): This house was opened last Monday evening by Joe Murphy in Kerry Gow, to a very appreciative audience. Mr. Murphy also appeared for the latter part of the week in Shaun Rhue. Business for week very fair. Monday next, Herrmann.

Horticultural Gardens (A. Holman manager): The Holman Opera co. performed all the week, rendering The Enchantress and Pinafore, with which they did a moderate business.

St. Lawrence Hall: Thorn and Darwin, the Royal Illusionists, closed their engagement on Wednesday evening. They were billed for the entire week, but business was very small, owing principally to the out-of-the-way location of the hall, but they intend returning at some future date to one of our opera houses.

Albert Hall: May Fiske's party began an engagement for one week, commencing Wednesday evening last. They give a poor show and are only doing a small business.

### Nova Scotia.

HALIFAX.

The Boston Mendelssohn Quintette Club gave a concert at the Royal Exhibition Building evening of 10th.

☞ CORRESPONDENTS will please obtain from managers or agents their dates as far ahead as they will consent to give them. Write these on a separate sheet and mail with letter each week.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABERLE'S MINSTRELS: Brockton, 16; New Bedford, 17; Fall River, 18; New York, 20, week.

ADA CAVENDISH: New York City, Sept. 13, two weeks.

ADA GRAY COMB.: Cincinnati, 13, two weeks.

AGNES LEONARD: Brooklyn, 13, week.

AGNES ROBERTSON: Philadelphia, 13, week; Baltimore, 20, week; Pittsburg, 27, week.

AGNES WALLACE-VILLA CO.: Muncie, 15, 16, 17; Union City, 18.

ALL THE RAGE COMB.: Chicago this week; Cincinnati, Sept. 13; Louisville, Ky., 20, week; Indianapolis, Ind., 27, week; St. Louis, Oct. 4, week.

A. M. PALMER'S UNION SQUARE CO.: Chicago, 9, five weeks; Philadelphia, Sept. 20, two weeks.

ANTHONY AND ELLIS' UNCLE TOM: Newburyport, Mass., 16; Lowell, 17; Clinton, 18; Marlboro, 20; Concord, N. H., 21; Manchester, 22; Nashua, 23.

BARNEY MACAULEY'S MESSENGER: Canton, 16; Akron, 17; Youngstown, 18; Pittsburg, 20, week; Erie, Pa., 27; Sandusky, O., 28; Toledo, 29; Detroit, 30, Oct. 1, 2; Flint, Mich., 4; Bay City, 5; E. Saginaw, 6; Grand Rapids, 7, 8; Muskegon, 9.

BARTLEY CAMPBELL'S GALLEY SLAVE: Buffalo, 16, 17, 18; Syracuse, 20, 21; Watertown, 22; Albany, 23, 24, 25; Paterson, N. J., 27; Easton, Pa., Oct. 1; Trenton, 2.

BEN MAGINLEY'S DEACON CRANKETT: Brooklyn 20, week; Pittsburg, 27; Cleveland, Oct. 4; St. Louis, 18.

BIG FOUR MINSTRELS: Savannah, 16, 17; Augusta, 18; Athens, 20; Atlanta, 21, 22; Macon, 23; Columbus, 24; Opelika, Ala., 25; Selma, 27; Montgomery, 28; Mobile, 29; Meridian, Miss., 30.

BUFFALO BILL COMB.: Chicago 13, week; Rock Island, 22; Davenport, 23.

B., W., P. & W.'s MINSTRELS: Norfolk, Va., 13; Petersburg, 14; Richmond, 15; Washington, 16, 17, 18; Cincinnati, 20, week.

CALLENDER'S GEORGIA MINSTRELS: Hop-skip and-jump route.

CHILD OF THE STATE: St. Paul, 17, 18.

COLLIER'S BANKER'S DAUGHTER: Cincinnati, 13, week; Cleveland, 20, week; Detroit, 27, week; Indianapolis, Oct. 4, week.

C. L. DAVIS: Newark, 16; Chillicothe, 17; Zanesville, 18; Columbus, 20, 21.

CLINTON HALL'S STRATEGISTS: Bridgeport, 20; New Haven, 21; Meriden, 22, 23; Providence, R. I., 24, 25; Allentown, Pa., 27; Lancaster, 28; Reading, 29; Shamokin, 30; Pottsville, Oct. 1; Pottstown, 2; Danville, 4; Williamsport, 5; Bloomsburg, 6; Scranton, 7; Wilkesbarre, 8.

CRITERION COMEDY CO.: Sterling, Ill., 16; Cincinnati, 20, week.

COMLEY-BARTON LAWN TENNIS CO.: Boston, 13, week; New York, 20, two weeks; Cincinnati, Oct. 4, week.

CLARA MORRIS: Philadelphia, 13, two weeks;

DAVY CROCKETT COMB. (Frank Tannehill as Davy), Elizabethtown, Ky., 16.

DENMAN THOMPSON: Chicago, 6, 4 weeks.

EMMA ABBOTT OPERA CO.: Grand Rapids, 16; Milwaukee 17, 18; Chicago, 20, two weeks.

FANNY DAVENPORT: New York City, 20, six weeks.

FLORENCE HERBERT DRAMATIC CO.: Rockford, 13, week; Canton, Oct. 4, week.

FORD & DENHAM'S MASQUERADERS: Pittston, Pa., 16; Wilkesbarre, 17; Scranton, 18.

FORBES THEATRE CO.: Oshkosh, 13, week: Ottowa, Ill., 20, 21; Decatur, 22 to 25; Bloomington, Ill., 27, 28, 29.

FOUR SEASONS COMB.: Lancaster, 16; Harrisburg, 17; Johnstown, 18.

FRANK MAYO: Cincinnati, 13, week; Richmond, Ind., 20; Hamilton, O., 21; Chillicothe, 22; Zanesville, 23; Newark, 24; Columbus, 25.

FORD'S COMEDY CO.: Baltimore, 13, week; Norfolk, Va., 20, 21, 22; Richmond, 21, 24, 25.

GARRY HOUGH'S UNCLE TOM: Ioma, 16; Lansing, 17, 18.

GEORGE EDGAR: Albany, 27, week.

GOLDEN GAME COMB.: Pittsburg, 13, week; Washington, 20, week; Baltimore, 27, week; Philadelphia, Oct. 4, week.

GULICK BLAISDELL Co. 1 (John Dillon): Davenport, 16; Rock Island, 17; Muscatine, 19; Atlantic, 20, 21, 22; Omaha, 23, 24, 25.

GULICK-BLAISDELL Co. 2 (Harry Webber's Nip and Tuck): Sedalia, Mo., 16; Booneville, 17; Quincy, Ill., 18; Monmouth, 20; Galesburg, 21; Peoria, 22; Springfield, 23; Lincoln, 24; Blooming ton, 25; Cincinnati, 27, week.

GULICK-BLAISDELL Co. 3 (Hop-Scotch): Plattsmouth, 16; Creston, 17; Council Bluffs, 18; Omaha, 20, 21, 22.

GUS WILLIAMS COMB.: Fort Wayne, Ind., 16; Lafayette, 17; Terre Haute, 18; St. Louis, 20, week.

HARRY RICHMOND'S OUR CANDIDATE: Youngstown, 16; New Brighton, 17; Steubenville, 18; Johnstown, 20; Altoona, 21; Harrisburg, 22; Lebanon, 23; Allentown, 24; Reading, 25; Philadelphia, 27, week.

HAVERLY'S WIDOW BEDOTT COMB.: Carson City, 16; Virginia City, 17, 18; Salt Lake City, 20, 21; Cheyenne, 23.

HAVERLY'S BLACK 40: Toledo, 13, week; E. Saginaw, 21; Bay City, 22; Detroit, 23, 24, 25; St. Louis, 27, week; Nashville, 4, 5, 6.

HERNE'S HEARTS OF OAK: Cincinnati, 13, week; Detroit, 20, week; Indianapolis, 27, week.

HYER SISTERS' OUT OF BONDAGE CO: Taunton, Mass., 16, 17; Newport, R. I., 18; Rockland, Mass., 20; Attleboro, 21; Brockton, 22.

HICKEY'S OH BE JOYFUL CO.: Albany, Sept. 13, week; Philadelphia, 20, week; Baltimore, 27, week: Washington, Oct. 4, week.

HI HENRY'S PREMIUM MINSTRELS: Parkersburg, W. Va., 16; Volcano, 17.

HUNTLEY'S DRAMATIC COMB.: Fayetteville, 13, Fair week; Franklin, 20, 21; Columbia, 22, 23, 24, 25; Pulaski, 27, Fair week.

JANE COOMBS: Frankfort, Ind., 20; Kokomo, 21; Peru, 22.

JARRETT'S CINDERELLA: New York City, 20, week.

JARRETT & RICE'S FUN ON THE BRISTOL: Providence, R. I., 16, 17, 18; Brockton, Mass., 20; New Bedford, 21; Fall River, 22; Taunton, 23; Woonsocket, 24; New London, 25.

JOHN MCCULLOUGH: Detroit, 16, 17, 18; Ypsilanti, 20; Muskegon, Mich., 21; Milwaukee, Wis., 22, 23, 24, 25; Springfield, Ill., 27, 28, 29; Quincy, 30, Oct. 1; Hannibal, Mo., 2; Chicago, 4, two weeks.

JOSEPH JEFFERSON AND MRS. JOHN DREW: Philadelphia, Sept. 13; Wilmington, Del., Oct. 4: Lancaster 5; Harrisburg 6; Reading 7; Pottsville 8; Easton 9; Newark, N. J., 11, 12; Paterson 13; Albany 14; Troy 15, 16; Boston, 18.

JOSEPH MURPHY: Montreal, 14 to 19; Ottawa, 20, 21; Brockville, 22; Belleville, 23, 24; Whitby, 25; Hamilton, 27, 28, 29.

JOHN A. STEVENS: Lowell, Mass., 17; Lawrence, 18; Manchester, N. H., 20; Haverhill, Mass., 21; Nashua, N. H., 22; Salem, Mass., 23; Brockton, 27; Taunton, 28, 29, 30; New Bedford, Oct. 1; New York, 4, week.

KATE CLAXTON: Rutland, Vt., 16; Richmond, 17; Brattleboro, 18; Hartford, 23; Williamsburg, N. Y., 27, week.

LAWRENCE BARRETT: Detroit, 13, week; Grand Rapids, 21-25.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE Co: New York, 13, four weeks.

LEAVITT'S MME. RENTZ MINSTRELS: Binghamton, N. Y., 16; Albany, 17; Saugerties, 18; Poughkeepsie, 20.

LEAVITT'S SPECIALTY COMB: Boston, 13, week.

LEAVITT'S RENTZ SANTLEY CO.: New Haven, Ct., 16; Bridgeport, 17; Danbury, 18.

LOTTA: Toronto 20 to 23.

LESTER WALLACK: Philadelphia, 13, two weeks.

MAGGIE MITCHELL: Indianapolis, 16, 17, 18; Cincinnati, 20, two weeks.

MARIE PRESCOTT: Henderson, Ky., 16, 17; Paducah, 18; Nashville, Tenn., 20 to 25.

MARY ANDERSON: Syracuse, 16; Troy, 17, 18; Brooklyn, 20, week; Philadelphia, 27, week.

MILTON NOBLES: Denver, 29, week; Leadville, Oct. 4, two weeks.

MINNIE PALMER COMB.: Philadelphia, 13, week; Norristown, Pa., 20; Allentown, 21; Pottsville, 22; Reading, 23; Lancaster, 24; Harrisburg, 25.

MITCHELL'S PLEASURE PARTY: Troy, N. Y., 16; Utica, 17; Auburn, 18; Rochester, 20, 21, 22; Buffalo, 23, 24, 25.

M'LISS PIXLEY COMB.: Troy, 22 to 25; Boston, 27, two weeks.

MR. AND MRS. GEORGE S. KNIGHT: Lowell, Mass., 16; Manchester, N. H., 17; Lynn, Mass., 18; Salem, 20; Portland, Me., 21, 22; Lawrence, Mass., 23; Providence, R. I., 24, 25; Chelsea, Mass., 27; Springfield, 28; Holyoke, 29; Hartford, Ct., 30; New Haven, Oct. 1; Bridgeport, 2; New York, 4, two weeks

MY PARTNER (ALDRICH AND PARSLOE): Springfield, Mass., 20; Hartford, 21; Holyoke, 22; Waterbury, 23; Bridgeport, 24; New Haven, 25; Fitchburg, 27; Nashua, N. H., 28; Concord, 29; Manchester, 30; Portland, Oct. 1, 2.

NICK ROBERTS' HUMPTY DUMPTY: Jacksonville, 16; Peoria, 17; Bloomington, 18; St. Louis, 20.

NAT GOODWIN'S FROLIQUES: Chicago, 6; La Crosse, Minn., 21; St. Paul, 22, 23; Minneapolis, 24, 25; Dubuque, 27, 28; Racine, 29; Milwaukee, Wis., 30, Oct. 1, 2.

OUR FLIRTATIONS (F. F. Mackay and Louise Sylvester): St. Louis, 13, week; Decatur, Ill., 20; Quincy, 21; Hannibal, Mo., 22; St. Joseph, 24, 25; Kansas City, 27, 28; Atchison, 29.

OUR GENTLEMEN FRIENDS CO. (George Holland): Woonsocket, R. I., 16; Pawtucket, 17, 18; New Bedford, Mass., 20; Chelsea, 21; Milford, 22; Greenfield, 23; Athol, 24; North Adams, 25; Pittsfield, 27, 28; Schenectady, N. Y., 29; Utica, 30; Auburn, Oct. 1; St. Catherines, Ont., 2; Toronto, 11, week.

POLK'S GENTLEMAN FROM NEVADA: Newark, 16; Columbus, 17, 18; Indianapolis, 20, week; St. Louis, Mo., 27, week; Louisville, Ky., Oct. 4, week.

PALMER'S UNION SQUARE COMB.: Philadelphia, 20, two weeks.

PAT ROONEY COMB.: Bridgeport, Ct., 16; Waterbury, 17; New Haven, 18; Meriden, 20; Middletown, 21; Hartford, 22.

RIAL & DRAPER'S UNCLE TOM: Dayton, 16, 17, 18; St. Louis, 20, week; Cincinnati, 27, week.

RIAL'S HUMPTY HUMPTY: Erie, Pa., 16.

RICE'S BIJOU OPERA CO.: Toronto, Sept. 20 (Fair week); Boston, 27, two weeks.

RICE'S NEW EVANGELINE: Brooklyn, 13, week.

RICE'S SURPRISE PARTY: St. Louis, 13, week; Chicago, 20, week.

ROBSON AND CRANE: Chicago, 13, two weeks.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS Park, N. Y., 23, four weeks; Albany, 20; week.

SNELBAKER & BENTON'S VARIETY COMB.: Boston, 13, week; Philadelphia, 21, week.

STEWART FAMILY: Cleveland, 13, week; Buffalo, 20, week; Boston, 27, week.

SMITH AND MESTAYER'S TOURISTS: New York 13, week; Philadelphia, 20, week; Richmond, Va., 27–30; Norfolk, Oct. 1, 2; Baltimore, 4, week.

SLAVIN'S COMEDY CO.: Poughkeepsie, N. Y., 16; Newburg, 17; Kingston, 18; Albany, 20, 21, 22.

SHELBY'S CONSTABLE HOOK COMB.: New Haven, 20, two weeks—open Carll's New Opera House.

THE BERGERS: Kokomo, Ind., 16; Tipton 17; Crawfordsville, 18; Evansville, 20; Owensboro, Ky., 21; Henderson, 22; Hopkinsville, 23; Paducah, 24; Cairo, Ill., 25; Little Rock, 27, 28.

THE HARRISONS' (PHOTOS): Louisville, 13, 5 nights; New Orleans, 19, week; Galveston, Texas, 27, week; Houston, Oct. 4, 5; Austin, 6, 7.

TONY PASTOR'S TROUPE: Pittsburg, 16, 17, 18.

TONY DENIER'S HUMPTY DUMPTY: Rochester, Minn., 17; Winona, 18; Madison, Wis., 20; Janesville, 21; Beloit, 22.

THE FAVORITES (ALICE OATES): Trenton, 17; Lancaster, 18; Pittsburg, 20, week; Cincinnati, 27, week; Lexington, Ky., Oct. 4; Frankfort, 5; New Albany, 6; Indianapolis, 7, 8, 9.

WILKINSON'S UNCLE TOM: Clyde, N. Y., 16; Lyons, 17; Newark, 18; Palmyra, 19, 20.

CIRCUSES.

BARNUM'S: Terre Haute, 17; Vincennes, 20; Olney, Ill., 21; Centralia, 22; Cairo, 23; Du Quoin, 24; Belleville, 25; Newport, Ark., 27; Little Rock, 28; Hope, 29; Texarkana, Tex., 30; Marshall, Oct. 1; Shreveport, La., 2; Terrell, 4; Fort Worth, 5; Weatherford, 6; Dallas, 7; Dennison, 8; Shermrn, 9; Marlin, 11; Waco, 12, Bryan, 13.

FOREPAUGH'S: Wooster, 16; Upper Sandusky, 17; Lima, 18.

SELLS BROS.': Springfield, Tenn., 16; Columbia, 17; Pulaski, 18; Nashville, 20, 21; Lebanon, 22; Murfreesboro, 23; Shelbyville, 24; McMinnville, 25; Fayetteville, 27; Winchester, 28; Chattanooga, 29.

## PERSONAL.

BOOTH.—Marion Booth, a pretty actress and an accomplished young lady, has been engaged by Manager Wallack for the season. She will be seen in the opening piece.

CAZ.—Cazauran will probably revise the Passion Play for its production at Booth's in November. He has joined a Sunday-school in order to get familiar with the subject.

MITCHELL.—Mr. C. P. Mitchell, our Chicago correspondent, dropped in to see us last week. Mr. Mitchell has recently launched into business for himself, and we wish him success.

TRACEY.—Helen Tracey, a beautifully-formed woman and an accomplished actress, twinges male hearts every night at Niblo's, where she appears as the Princess, in Around the World.

QUERY.—Was Mr. Abbey wise in arranging for the production of the Passion Play, and will the civil authorities or public censure prevent its ultimate representation in New York?

REEDER.—Gen. Frank Reeder, our corre spondent at Easton, Pa., is touring in Colorado. We regret that we cannot command the General's abilities as a correspondent in some of our large cities.

TILLOTSON.—W. W. Tillotson's friends—and what admirer of a genial, clever fellow is not included among these?—are glad to see him back at the Park. He is too able a business manager to let Boston have for more than one season.

ROOSEVELT.—Blanche Roosevelt's agent says that she has been seriously ill, and that alone is the reason for her not appearing in The Sultan of Mocha. It was questionable taste appearing in the front of the house Tuesday night, if such be the case.

DISAPPOINTED BURLESQUERS.—The Conquests, father and son, together with their troupe, their wardrobe, and their flying machine, are to sail for Europe to-day. Their recollections of America will consist chiefly of bad business and broken bones.

AMERICAN GIRL.—The new scenery for Anna Dickinson's play at the Fifth Avenue consists of four handsome sets. Act I. shows an exterior at Long Branch; Act II., the banks of the Hudson; Acts III. and IV., handsome interior in New York.

REPRESENTED.—"Music, heavenly maid," is well represented in New York just now, by one French opera bouffe company, one operatic burlesque company, one musical comedy company, and one or two other organizations of a semi-harmonious character.

CROLY.—Miss May Croly was married last Friday to a gentleman connected with our Navy. She is the daughter of D. G. Croly, formerly editor of the *Graphic*, and Jennie June, the bright correspondent of several out-of-town papers. Miss Croly, it will be remembered, made her debut two seasons ago at the Fifth Avenue in Jefferson's company, playing Meenie in Rip Van Winkle. Last season she acted with Clara Morris. The wedding reception was a brilliant affair, leading lights of the Stage, the Army and Navy, and Society being present.

PERCY.—At the conclusion of the engagement of the Lawn-Tennis party at the Park Theatre, Oct. 4, Mr. Abbey will open his regular dramatic season with a new society drama in five tableaux, entitled A Baffled Beauty, by Townsend Percy. Miss Rose Eytinge will play the leading role and make her reappearance on the New York stage after an absence of more than two years. The part is one that suits her abilities, and her wardrobe will be second to none of the widely heralded modern costumes to be exhibited this Fall at the various theatres.

## REMINISCENCES OF OPERA—No. 9.

**A Snob's Liberality—Mr. Braham's "Patron"—The Theatre Royal, Norwich—An Unusual Production of Faust.**

There was a most extraordinary young man by name W. F. Wyndham, a younger scion of an ancient and wealthy family in the County of Norfolk, who some nineteen years ago came into a very large fortune, suddenly, and made himself notorious by his eccentricities, some of which were odd indeed; which has been often done by idiotic young Englishmen, and have been repeated from time to time since by men who are not young. Among other things Mr. Wyndham was fond of doing, was bribing the engineer of a railway train to allow him to ride on the engine, instead of conducting himself like a gentleman and riding in a carriage. But poor Wyndham was not a gentleman, although possessed of thousands of pounds and many broad acres. He was simply a round, bullet-headed young fellow, with a fat, smooth face, who found more congenial companionship in the society of the ballet-girl of loose propensities, than the lady of artistic taste, capabilities and exalted position—in the fraternity of prize-fighters and sporting men, rather than that of gentlemen; and would as soon sit on the corner of the tap-room table, with a pewter mug in his hand, and hob-nob with Giles, or "Bill, the rat-catcher," as the case might be. He was generous, too, with his sovereigns, and would fling them around in all directions, with the air of a Crœsus, while he would at times fight with a cabman about an odd sixpence. This young man was fond of hanging round stage doors, and his wealth often gained him admission to green-rooms of certain theatres. But what has all this to do with English opera? Simply this: to illustrate the man and explain a circumstance that took place a the old-fashioned City of Norwich, once upon a time. It was while he drove a stage coach, with four horses (his own) from Norwich to the village where his mansion was situate (the name of which I have forgotten). This he did regularly every day at a publicly advertised hour—like any other coachman—and took his shilling for his fare just the same, and I am satisfied he felt quite a pride in the business, just as if coachmen were a class of men who were to be envied. It was upon one of these occasions that Mr. Hamilton Braham and myself, having taken a rather longer country walk than usual, were retracing our steps toward Norwich. At the time the Braham English Opera company was playing at the Theatre Royal in that quaint old city.) We had walked on some distance, when we heard the tooting of a horn behind us, and presently the galloping of horses, which soon overtook us, and pulled up just as they had come up to where we had halted to see them gallop by. I remember it was a spanking team of iron-greys, and they came along at a swinging gallop, handled by the redoubtable Mr. Wyndham. "I say you sirs, jump up; I'll give 'e a lift if you like," said Wyndham. Braham was a large man, and not a good pedestrian; so, turning to me, and not knowing who the driver was, said, "Well, I dare say he'll take a shilling for the two." Then, speaking to Wyndham, he made the offer. "Fare's a shilling a piece," said Wyndham, "but ain't you Mr. Braham, the singer?" "Yes," said Hamilton. "I thought so. Bill," turning to the guard behind, "jump down, d——n you, and open the door for the gentlemen. It's all right, sir; I'll stand treat for this." Braham, nothing loth to save a shilling and his legs, got in. We had not proceeded far before a public house hove in sight. The coach pulled up, and Mr. Wyndham got down, opened the door of the coach, and invited us in to the bar, where hot brandies and water were at once called for, and backed up by cigars. Nothing pleased Wyndham better than being in the company of professionals, especially if they were popular persons, who would hob-nob with him. Upon this occasion he behaved himself quite well, was not particularly ill-mannered, and certainly very gracious. When we arrived in town he insisted upon our going up to his apartments, where, after divesting himself of his driving-coat and boots, he joined us, and ordered lunch. During the repast of course the theatre was the subject of the conversation, and Mr. Braham happening to mention that the following Friday was his benefit, Wyndham said he would like it to be under his patronage. He then asked me how much the house held, and upon my informing him, took a check-book and gave me a check for the full amount, and said I might send round the tickets on the morning of the next day. The tickets were sent to him, in due course, and he scattered them far and wide, and insisted that we should sell at the doors as well, for he meant that Braham should have a bumper. Of course Mr. Braham availed himself of this bonanza, and such an assemblage had probably not been seen (if ever) at the Theatre Royal, Norwich, for numbers who were holders of these gift tickets of his could not get into the house. Mr. Wyndham was seated in a private box with a number of swells of his own grade, well supplied with baskets of champagne. In the midst of the performance a tray of edibles from the hotel was brought in, and he enjoyed himself to his heart's content. He invited and insisted that the whole company should sup with him at his hotel, sent carriages for them, treated them, got gloriously drunk, and was carried off most ingloriously by the waiters, who knew his humor well, and thus ended Mr. Hamilton Braham's last benefit at Norwich.

Probably one of the most effective sets ever seen upon the stage for the garden scene in Faust was at the Theatre Royal, Newcastle-upon-Tyne, then under the management of the late Alfred Davis, for many years lessee of that theatre. It was during the first tour of the London English Opera company—proprietors, Messrs. Loveday & Summers. Mr. Oliver Summers was the stage manager for the first part of the tour, and many complaints used to be made at the long stage waits between the acts. Mr. Brookhouse Bowler, who was the principal tenor, and also had an interest in the company, was particularly annoyed at the prosiness of the stage management, and insisted upon a change. I was sent for and pressed to take charge, but I declined for several reasons, one of which was that Oliver Summers was a friend of mine, and I would rather not take his position except at his own request. However, the request came, and I consented, and with my acceptance came a little pleasant bantering about what could be done in the way of getting the curtain up quicker than usual, especially in the third act of Faust (the garden scene mentioned above). I insisted it could easily be done in ten minutes, and Summers bet a bottle of wine that it could not. Oliver was a good fellow, and much liked, but was of the old slow-coach school, who couldn't be persuaded to move out of the groove he had started in. The following week we were due at Newcastle, when I was to take hold of the reins of stage management. I arrived there on the Saturday preceding the opening on the following Monday. You may be sure I went in for success. Monday came, and with it the opera company. A splendid house greeted us, as the company opened in Faust, which was then produced there for the first time. Of course stage plots had been sent on in good time, and upon my arrival the scenery was ready, all except the properties for the garden scene—save a few which Mr. Summers had always deemed sufficient hitherto. I was determned that this scene should be a surprise, and should eclipse in its effective naturalness even the production at Her Majesty's Theatre in London. For this purpose I applied to a large florist in Newcastle, and met with a cordial response to my request for trees and flowers. I marshaled my forces of extra men, and drilled them on the Saturday afternoon. A space was cleared under the stage for the reception of the trees (which were set in large tubs), and the pots of flowers of various sorts, of which we had over a hundred. Five lime-lights (the stage was a large one) were to be used to illumine the stage, two from each of the fly galleries and one from the front of the house. The theatre opened to a magnificent house. The cast was as follows: Marguerita, Mme. Haigh-Dyer; Siebel, Miss Annie Kemp; Faust, Mr. Brookhouse Bowler; Mephisto, Mr. Henry Rowland. Conductor, Mr. George Cooke. The first two acts were a splendid success. But it remained for the third act to complete my triumph. I rang the curtain up in eight minutes from the time of its falling upon the second act, and such a round of applause as greeted the scene had not been heard in that theatre for some time. The opera was a hit, the management were delighted, and Summers opened the bottle of wine; and, strange to say, made it two instead of one—a circumstance unprecedented in his history.

H. W. Ellis.

## SIFTINGS OF OUR MAIL.

ANOTHER CARD FROM WILL STUART.

EDITOR NEW YORK MIRROR:

DEAR SIR:—A few words in reference to a paragraph in your issue of the 21st ult. Will you allow me to say, first, that Mme. Christine Nilsson has never denied my statements in the "interview" in question. Before the authority was shown, Mr. Mapleson did so, which is, needless to say, quite a different thing.

That my motive in calling attention to the fact that you copied the article from the Sun without credit to that paper was to prevent any confusion in the minds of Mme. Nilsson or her agent, Mr. H. Jarrett, if called upon to substantiate the authenticity of the information. They knew of an interview which appeared in the Sun; they did not know of any having been written for THE MIRROR.

That I did not resent not being given personal credit, only my initials having been signed, and not "Walsingham," my nom de plume. THE MIRROR has always been most fair in retaining my pen name whenever attached to the articles quoted.

That, referring to your statement that I have been looking for an engagement in London which I have "not found," I would beg to inform you that I have been acting nightly for nearly two months—first at the Gaiety, next at the Globe, and then at the Standard Theatre, and that my services are engaged for months to come. Yours truly,

LONDON, Sept. 21. C. W. STUART.

BUFFALO BILL'S EXPERIENCE IN MILWAUKEE.

MINNEAPOLIS, MINN., Sept. 5, 1880.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I wish to make a few remarks about the managers of Milwaukee. Nunnemacher's lease of the Academy ran out on Tuesday night, August 31, the night we opened. So we rented that night of him, and the matinee and evening performance of Wednesday, Sept. 1, we rented of Harry Deakin. Never during my experience have we been so badly treated, both in front and behind. In front the ushers, through Mr. Nuunemacher's orders, refused to seat the people rightly, and did all they could to mix things up. The stage was badly run, and after we left the theatre they took apart all of our scenery and hid it in all parts of the house, and there being a matinee the following day, it caused us some considerable trouble to get it ready, and only for Harry Deakin's assistance I doubt if we could have got it in shape.

But on Wednesday everything was done for our comfort that mortal man could do. Now, I think it but justice to the traveling public that they should know these things, and as there are to be two managers now in Milwaukee, I believe in giving the gentleman of the two the preference, and Mr. Deakin is one in every sense of the word. Please give this space in your paper. Mr. Cody says he never would play in a house that Jake Nunnemacher has anything to do with, if he had to skip the town. Yours truly,

HARRY SELLERS,
Bus. Agent Buffalo Bill Co.

—Mr. English of Indianapolis says that strong inducements are necessary to get companies to come to Indiana during the month of October on account of the intense excitement incident to the election, which always tends to destroy theatrical business. Indeed the political feeling is so great that many combinations will not take the road until the Presidential campaign is over. Mr. English, however, thinks that he will not suffer to any extent from this state of affairs, but that the novelty of his elegantly furnished new theatre in the first month of its opening will offset any loss by the political excitement.

—Within the past fortnight Manager Will E. English of Indianapolis has made dates with the following stars and combinations: Sargent's Adele Belgrade combination; Gulick & Blaisdell's Hop-Scotch Extravaganza; Barlow, Wilson, Primrose & West's Minstrels; Harry Richmond in Our Candidate; John Dillon; Marble & Clark's famous Tile Club; Palmer's Union Square company (return date); Haverly's Georgia Minstrels; Harry Webber in Nip and Tuck; Annie Ward Tiffany combination; Ford & Denham's Masqueraders, and Janauschek. These are in addition to the extensive list of attractions already booked, which comprise all the leading companies traveling this season.

## PROFESSIONAL DOINGS.

—Mary Anderson will play in New York four weeks in December.

—The Favorites and Alice Oates are in Albany this week, playing to big business.

—John T. Raymond will produce Sidney Rosenfeld's play, The Ulster, at St. Louis shortly.

—W. B. Cahill has been engaged to play Barney in Mackaye's traveling Hazel Kirke company.

—Annie Pixley played to over $3,000 in Buffalo last week. Miss Pixley's season is opening very auspiciously.

—Leavitt's lithographs of his pretty burlesquers are the finest ever put up in this city. All the veterans acknowledge it.

—Owen Ferree, with the Ashtons, denies that he is either married or matrimonially inclined. He says he has had one costly experience—a lesson for life.

—Sunday's *Herald*: "The last performances of the Grim Goblin at Wallack's are announced." The troupe had closed their engagement the night before.

—Robson and Crane are at Hooley's Theatre, Chicago, this week, presenting Sharps and Flats. Their engagement is for three weeks. Business is reported large by Tom Shea.

—Kate Thayer's Grand Concert company go on tour Oct. 18. Curti's Spanish Students will be one of the attractions. This company is under the management of the American Literary Bureau.

—Considering the unfavorable weather, business with Mitchell's Gill's Goblins Party as exceedingly good during their fortnight's sojourn at the Chestnut Street Theatre, Philadelphia.

—We have received a handsome souvenir programme of the opening of Hamlin's New Grand Opera House, Chicago, Sept. 6. The Hoey and Hardie combination played A Child of the State.

—Emma Vern is organizing a company to go on the road with a piece entitled Fun on the Rail—Tourist order. F. F. Cooper, late with E. A. McDowell, is manager. The company open in Philadelphia Oct. 11, thence on the Mishler circuit.

—The synopsis of Fanny Davenport's new play, An American Girl, runs as follows: Act First: Long Branch; In the swim. Act Second: On the Hudson; Taking the Helm. Act Third: New York; A new part. Act Fourth: The Doctor's Sanctum; Money is money.

—Joseph Jefferson and Mrs. John Drew are playing a brilliant engagement at the Arch, Philadelphia, this week, presenting Sheridan's Rivals to very large houses. Our able correspondent wrote of the performance in detail, but it arrived too late to appear in his Philadelphia letter.

—The Prince and Princess of Wales, Prince Albert, Prince George, Princess Alice and the Princess Maud attended Haverley's Mastodon Minstrels at Her Majesty's Theatre, London, on Monday night. The manager telegraphs that the enthusiasm was immense, and the audience filled the great theatre to the dome.

—The Rice Surprise Party undoubtedly gives the public as unobjectionable an article in the way of semi-nude burlesque as it would be possible to do. There is an alarming scarcity of clothes among the young ladies, but there is none of that vulgarity of action and speech which made the Thompson and similar troupes so much to be condemned.—*Progress.*

—Anton Rubinstein is soon to make, it is said, another professional visit to the United States, having been greatly pleased with his cordial reception here eight years ago. Although little was known in this country about Rubinstein, outside of strictly musical circles, before he had come to America, he had acquired a very high reputation in Europe both as a pianist and composer.

—Mr. W. H. Brown, the dramatic agent, will produce Chimes of Normandy at the Gaiety, Boston, Sept. 20. On the occasion Harry Peakes will make his first appearance as Gaspard; Mrs. H. E. H. Carter (a Boston favorite) will be the Serpolette; Mrs. Flora E. Barry, Germaine; Percy Cooper, the Marquis; James A. Sturges, the Sheriff; a carefully-selected chorus and increased orchestra.

—Rice's Comic Opera company, consisting of Carrie Burton, Mme. Marie Beauman, Fannie D. Hall, Annie Dayton, Eugenie Maynard, A. W. F. McCollin, Louis P. Pfau, William Herbert, Alfred Morse, George Loesch, musical director, will open their season at the Grand Opera House, Toronto, Canada, on the 20th inst. The repertoire will include The Spectre Knight, Ages Ago, and Charity Begins at Home. The executive staff will consist of Edward E. Kidder manager, George W. June agent, and William Atkinson treasurer.

—Boston *Times:* On the evening of Saturday, Sept. 4, the late Harry Josephs attended the performance of Otto at the Gaiety Theatre, and occupied a seat on the right side of the house. On Monday evening following, Mr. Knight, while reciting "The Water Mill," happened to glance over the house, and noticed that every seat on the right side of the house excepting that one in which Mr. Josephs sat on Saturday evening was occupied, and that one was vacant. The fact so startled Mr. Knight that it was nearly a minute before he could fully recover his composure and complete his recitation.


UNION SQUARE THEATRE.

Blanche Roosevelt
OPERA

In WILLIAM ALFRED CELLIER'S comic opera in three acts, entitled the

Sultan of Mocha.

ALFRED CELLIER.....Musical Director

JOSEPH D. MURPHY,
Manager.

WANTED—TO SELL A NUMBER of Velvet, Silk and Satin Dresses, good night colors. To be seen between 10 and 3 daily, at Miss BERNET'S, 28 West Houston street, City.

WESTERN DRAMATIC EXCHANGE
Transacting Amusement Business of all kinds.
197 MADISON ST., CHICAGO, ILL.

The Favorites
AND
ALICE OATES.

The Capital City of the Empire State in Convulsions.
IN THE CITY OF ALBANY
THERE ARE PUBLISHED
SIX DAILY PAPERS.
SEE BELOW THE EXTRACTS ON TUESDAY LAST, AND READ THE
UNANIMOUS VERDICT IN THEIR OWN LANGUAGE,
WHICH UNDOUBTEDLY INDICATES
A SURPRISING TRIUMPH
AND GLORIOUS SUCCESS
FOR
William Seymour's
THREE-ACT ABSURDITY, ENTITLED
LONG BRANCH.

[Albany Argus.]

An Absorbing Absurdity, Long Branch or Sea Side Summer Scenes by the Favorites drew a large audience for a rainy night at Martin Opera House, last night. Tired of giving revenue and fortune to art, Mrs. Oates has dedicated the forthcoming season to nonsense, all *a la* the Tourists and she bids fair to reap a harvest of shekels. Her company was new to the piece, but not new to the art of pleasing. There is little doubt that the subsequent performances will put flesh and blood on a very lively skeleton of fancy and bancy. In the artistic work of versatile character sketches and brilliant vocal management, the American primadonna has a new field in which to display her talents, with the effect of Sam Weller's too short love-letters of making one "wish it was more." Mr. Fitzgerald and Mr. Heath are the best supports the lady has, but the others are fully up to the requirements of their parts. Mr. Fitzgerald suffers from a severe cold, but his voice improved under exercise. Alfred McDowell is a comedian of more than usual ability. McIntyre and Heath are simply immense. The piece will be a pronounced card throughout the season.

[Albany Journal.]

Miss Alice Oates and associates appeared last evening at Martin Opera House to a large audience in her new musical piece entitled Long Branch. There are eight characters in the piece, and all are assumed by fully competent artists. Of course, the heroine is taken by Miss Oates, and appropriately so. According to the definition of Miss Electra Mnemosyne Bracegirdle's character "her will was law, and her law was love." The vivacious little star was in splendid voice, and sang as charmingly and acted with the same charming abandon as in the years past. Her support comprises W. H. Fitzgerald, a clever actor and singer; Alfred McDowell, who is also possessed of much talent; G. V. Demorest, James McIntyre, T. H. Heath, and Misses Mollie Ravel and Lilian Shandley, both pretty women and excellent singers. Space will not admit of going into details, but it is sufficient to state that the performance gave the highest satisfaction and amusement to all present.

[Albany Express.]

Last night Martin Opera House held a large audience to hear and see Miss Alice Oates and her company, and judging from the merriment and applause of the evening everybody was delighted. Miss Oates is unquestionably a thorough burlesque "artist." She has the dash, and abandon, and carriage of an actress of that school, and in many respects is superior—if superior it can be called—to Alice Atherton or Marie Williams. Her kick rivals that of Aimee in its deviltry, and her voice, fresher and less worn than when she was here last, is not without grace and charm. Last evening she was full of life and animation, dressed well, and in the song-and-dance "Mary Kelly's Beau" displayed the poetry of motion, with her flowing skirts and little feet, which, to use the words of Sir John Suckling, "like little mice, stole in and out. Miss Oates company is small but good, some of the business being capital. Long Branch is culled from all sources. There is a character from Gilbert's Engaged, a female Dundreary, a bit of dressing and music from The Royal Middy, and medleys innumerable from all sorts of sources. On the whole it is a decidedly clever performance, and is devoid of vulgarity; is light, catching and popular, and will doubtless suit the popular taste. Long Branch may safely be counted a great success.

[Albany Evening Times.]

The merry Miss Alice Oates had a large audience last evening at Martin Opera House to see and hear her "absorbing absurdity in three acts," entitled "Long Branch; or, Seaside Summer Scenes." Age does not seem to have weakened the voice of the sprightly actress, and she moved about the stage last night in a manner which showed that she is as lively as ever. Her play has many points that are really meritorious, and the audience last evening was certainly pleased with the entertainment offered, and manifested its pleasure by frequent applause and constant bursts of laughter. She is supported by a party of comedians and vocalists of more than usual ability. Miss Oates and her company will appear for three nights more and at Wednesday matinee.

[Press and Knickerbocker.]

Alice Oates with the Favorites appeared last night at Martin Opera House before a large audience. The title of the play which they produce is Long Branch; or, Seaside Summer Scenes. The piece is full of very amusing incidents, and the dialogue is sprightly and witty. The music which is introduced is new and appropriate, and uncommonly well rendered. The artists in their specialties are very successful, and Alice Oates shows to advantage. The programme is well worth seeing, and cannot fail to please, as was plainly shown by the frequent applause and general satisfaction of last night's audience.

[Albany Post.]

Alice Oates and her well-selected Comic Opera Company opened at Martin Opera House last evening. Produced a new burlesque, Long Branch, with all kinds of hits at all kinds of people. Long Branch is full of sunshine and sparkle. Mrs. Oates was in fine voice and sang and acted her part in a very gratifying manner. She was in first-rate spirits and kept her audience in the best of humor for nearly three hours.

[New York Mirror.]

The piece is in three acts, and is entitled Long Branch; or, Seaside Summer Scenes. The first act is laid in New York, the other two at the Branch. It is interspersed with thirty selected and original bits of music, bright, sparkling, and always in good taste. Mrs. Oates assumes three characters, and made a great hit by her vivacious acting and charming appearance. When the audience were not applauding they were screaming with laughter; and taken altogether it was a most successful first night, and may well be pronounced one of the most emphatic successes of the season. The piece has real merit, and the company is an exceptionally good one.

1880—THE TALENTED YOUNG TRAGEDIAN—1881.

# FREDERICK PAULDING,

who last year received the highest encomiums of the Press for his masterly impersonations of Shakespearean and other legitimate roles, has just

COMPLETED HIS SECOND BRILLIANT NEW YORK ENGAGEMENT AT THE UNION SQUARE THEATRE and received an

ENDORSEMENT BY THE NEW YORK PRESS

that stamps him the "LEADING YOUNG TRAGEDIAN" of the age.

NEWSPAPER NOTICES.

He has achieved an encouraging success in one of the most difficult of roles.—N. Y. EXPRESS.

He grew to the exigencies of his position until his triumph was grand.—N. Y. WORLD.

Quite lost himself in the character, and as a consequence carried away his audience.—GRAPHIC.

He is a person of most decided genius. He is destined to occupy the first rank on the stage.—N. Y. MIRROR.

A young man of keen intelligence, quick, unerring emotions, and a large amount of histrionic talent.—STAR.

That he successfully met the expectation of the audience was proven by the frequent bursts of applause he received.—TELEGRAM.

He is young and very good-looking. He is a decided success.—SPIRIT OF THE TIMES.

He has justified the good opinion formed of his acility on the first night of his appearance.—HERALD.

Open for Special Engagements in New York and Vicinity.

Repertoire:

HAMLET, FOOL'S REVENGE, ROMEO AND JULIET, LADY OF LYONS, MERCHANT OF VENICE, WIFE'S SECRET, BAR SINISTER, MACBETH, IAGO, ORLANDO LUDOVICI.

Address all business communications,

C. R. GARDINER, 12 Union Square.

---

THE REDPATH LYCEUM BUREAU'S IDEAL

## COLORED MUSICAL COMBINATION.

"An Organization of Extreme Artistic Excellence."

MISS LENA MILLER.....Soprano
Leading Soprano St. Augustine's Church Choir, Washington, D. C.

MISS ALICE J. MINK.....Contralto
Late of Sprague's Underground R. R. Co.

MR. WALLACE KING.....Tenor
The Celebrated Tenor of the Hyers Sisters Co.

MR. THOS. C. SCOTRON.....Baritone
Humorist and Character Delineator.

MR. C. C. McKINNEY.....Pianist
Organist St. John's Church, Washington, D. C.

—AND—

MR. JOSEPH R. BRINDIS.....Violin Virtuoso
The Cuban Wonder, late of Haverly's Georgia Minstrels.

M. T. SKIFF.....Business Agent
F. T. SCHMEISER.....Musical Director
THE REDPATH LYCEUM BUREAU.....Proprietors

Managers and others desiring dates and terms should apply immediately to M. T. SKIFF, Business Agent, care of Redpath Lyceum Bureau, 36 Bromfield Street, Boston.

*We wish to hear from STRICTLY FIRST-CLASS colored talent, vocal or instrumental.

---

THE LATEST AND GREATEST COMEDY SUCCESS!

# J. B. POLK

—AS—

CHRISTOPHER COLUMBUS GALL

—IN—

# A GENTLEMAN FROM NEVADA

J. B. POND, - - Sole Manager.

Address all communications to
Major J. B. POND, EVERETT HOUSE, NEW YORK

---

1880 SEASON 1881

# Miss ANNIE GRAHAM,

IN THE

## UPPER CRUST.

For dates, etc., address

FRANK L. GARDNER, Manager,
Care N. Y. MIRROR.

SPECIAL NOTICE.—I own the sole right to the title UPPER CRUST for America, and legal proceedings will be instituted against all offenders.

---

338 AND 340 *Blooms* BOWERY, NEW YORK.

Theatrical Headquarters in America.

FURNISH EVERYTHING PERTAINING TO

## STAGE WEAR,

EVEN IN THE VERY SMALLEST DETAILS.

COSTUMES FOR MALES OR FEMALES

MADE UP IN THE MOST CORRECT STYLES.

Our mammoth collection of antique and modern costume plates is the only one of its kind in the country. We import direct, and have the largest assortment of SATINS, SILKS, VELVETS, PLUSHES, GOLD AND SILVER LACES, JEWELS, GOLD AND SILVER ARMOR CLOTHS, ILLUMINATED GAUZES AND SPANGLED TARLETANS.

WE ARE SELLING ALL THESE GOODS LOWER THAN ANY OTHER HOUSE.

To prove this we will quote a few prices below:

| | A PAIR. | |
|---|---|---|
| Cotton Tights, Flesh Color, heavy | $1.29 | $15 A DOZ. |
| Cotton Shirts, Flesh Color, heavy | 1.29 | |
| Cotton Tights, White, heavy | 1.29 | |
| Cotton Shirts, White Color, heavy | 1.29 | |
| Super, Stout Flesh Cotton English Tights | $1.60 | |
| Super. Stout Flesh Cotton English Shirts | 1.60 | |
| Superfine Stout Flesh Cotton English Tights | 1.75 | |
| Superfine Stout Flesh Cotton English Shirts | 1.75 | |
| English Lisle Tights, Flesh Color | 3 25 | |
| French Lisle Tights, Pink Shade | 3.75 | |
| English Worsted Tights (all colors) in fine or heavy grade | 3.00 | |
| Black Worsted Tights | 2.50 and up. | |
| Worsted Knee Tights | 2.50 | |
| Spun Silk Tights, Flesh Color | 4.50 | |
| Pure Silk Tights (English stock) | 8 and 9.00 | |
| Pure Silk Tights, Italian XX | 10.00 | |

| | |
|---|---|
| Our well-known Perforated Tights, all shades | $15 00 |
| Spun Silk Hose | 1.65 |
| Spun Silk Opera Hose | 2.50 |
| French Spun Silk Opera Hose (32 inch long) | 3 50 |
| Pure Silk Opera Hose (32 inch long) | 7 00 |
| Pure Silk Opera Hose (32 inch long) extra heavy | 8 00 |
| Opera vests.....65cts., 75cts and | 1 00 |
| Colored Cotton Trunks | 50 |
| English Worsted Trunks | 1.50 |
| Satin and Velvet Trunks.....3.00 and up. | |
| Our symmetricals are gaining more fame than ever, and we are still selling the same, viz: | |
| Calf Pads | $3.50 |
| Calf and Thigh Pads | 8 00 |
| Calf-padded Tights | 6 00 |
| Thigh-padded Tights | 6.00 |
| Padded Shirts with Sleeves | 8 00 |
| Canvas Slippers (all sizes) | .75 |
| French Spangles | 1.50 a lb |

## THE JERSEY,

The latest novelty in Silk or Worsted, all fashionable shades, on hand or made to order. Our Illustrated Catalogues and Price List sent free on application.

BLOOMS, 338 and 340 Bowery, N. Y.

---

A YOUNG MAN, 22 YEARS OLD, GOOD RECITER, wants a position where he may be enabled to advance in the Dramatic Profession. Address DRAMA,
MIRROR Office.

---

LAURA L. PHILLIPS
Will negotiate with managers for the production of the late John Brougham's plays. Address this office.

---

MRS. THOMAS BARRY.
Late Leading Lady Boston Theatre.
Disengaged.
Address Hotel Comfort, Boston, Mass.

---

ADELAIDE THORNTON.
With Maude Granger's company, season 1880-1881, as Sylvia de Montalan, in Two Nights in Rome, at Union Square Theatre.

---

EDWARD KENDALL.
Refined Change Artist. First-Class troupes of the Tourist order will secure an acquisition by addressing 154 Court St., Boston, Mass.

---

ATKINS LAWRENCE.
Leading Business.
With Mary Anderson Co. Season 1880-81—Re-engaged. Characters—Huon, Claude Melnotte, Fazio, Romeo, Clifford.

---

MANAGERS AND AGENTS!

Your attention is called to the

## Chicago and Alton

RAILROAD.

The New Short Line between

CHICAGO, ST. LOUIS AND KANSAS CITY,

and Splendid Show Towns along the Line.

For particulars address,
JAMES CHARLTON,
General Passenger Agent,
W. E. HOYT, Chicago, Ill.
338 Broadway, New York.

---

GREAT

## SOUTHERN MAIL

AND KENNESAW ROUTE.

G. M. HUNTINGTON,
General Eastern Passenger Agent,
303 Broadway, N. Y.

J. C. ANDREWS,
General Southern Agent,
Cor. Camp and Common streets, N. Orleans.

B. W. WRENN,
Atlanta, Ga.

---

"WHEN, IN THE COURSE OF HUMAN EVENTS," Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY

Fills the above bill in every particular, traversing the whole heart of the great Northwest by its various lines.

The only Northwestern line running its own sleeping-cars, which are the equals of the best. Its parlor-cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages, apply to TIM E. CHANDLER, 63 Clark street, Chicago, Ill; I. A. SMITH, 363 Broadway, New York; J. R. HIXSON, 306 Washington street, Boston, or A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis. Chicago Depot, corner Canal and West Madison streets, in the heart of the city.

---

BOBBY AND DANNY

# DALY.

Juvenile Comedians.

LEADING CHARACTERS AND SPECIALTIES,

WITH

CORINNE OPERA CO. 1880-81.

---

MISS SARA VON LEER,

Being the sole owner of the title of

## "A New Godiva,"

in connection with a dramatic work, I shall allow no infringement of my rights thereto.

THOS. C. LOMBARD, Manager,
124 Fifth Ave., New York.

---

"As exhilarating as a breath of mountain air,
As sparkling as champagne!"

WM. C. MITCHELL'S
Pleasure Party

In the Romantic and Musical Comedy,

## OUR GOBLINS

OR, FUN ON THE RHINE.

Also the new and original musical extravaganza in two acts,

OUR GOBLINS AT HOME.

Both written by the well-known comedian and author, MR. WILLIAM GILL.

With the latter play is incorporated the piece of Emotional Insanity, in three scenes and twenty-eight and a quarter Tableaux, entitled

The Bold, Bad Man of Hoboken;

or, The Gypsy, the Tar, the Orphan and the Mysterious Indian.

Music arranged and much of it composed by MR. FREDERICK PERKINS, Musical Director of Our Goblins.

Just concluded a most successful season of two weeks at the CHESTNUT STREET THEATRE, PHILADELPHIA.

The New York Triumph Endorsed by the Quaker City.

"The greatest hit of the season."—N. Y. HERALD, June 15.

"The burlesque has the merit of being pure in intention, full of action, original in construction, and overflowing with perpetual merriment."—PHILA. ITEM, Sept. 5.

W. C. MITCHELL,
Proprietor and Manager.
Permanent address, Sinclair House,
Eighth street and Broadway, New York.
J. K. BURKE, Business Agent.

---

Important.

When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to $1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and Elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

---

VAN NESS HOUSE, BURLINGTON, VERMONT. The finest in Northern Vermont. Liberal arrangements with Dramatic and Musical Organizations. D. C. DARBER, O. B. FERGUSON, Proprietors.

---

A GOLDEN SORROW,
an emotional play for a lady star.

CIRCUMSTANTIAL EVIDENCE,
A fine play for a gentleman star.

BROTHER NED
of
THE MUDDLEBERRY BROTHERS,
An eccentric comedy for star.

H. WAYNE ELLIS, 40 East 9th St.

---

MISS JEAN BURNSIDE.
Leading Roles,
Madison Square Theatre, Season 80—81.

---

# Edwin Booth.

ABROAD.

Letters may be addressed care NEW YORK MIRROR.

---

# Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

---

# Fanny Davenport

—AS—

AN AMERICAN GIRL,

—BY—

ANNA DICKINSON.

SEPT. 20, 1880.

Haverly's Fifth Avenue Theatre.

---

Miss

# Marion Booth.

Wallack's Theatre,

SEASON 1880-81.

Address New York Mirror.

---

Miss

# Louise Searle.

THIRD SEASON WITH

RICE'S EVANGELINE COMB.

ALL PRINCIPAL ROLES IN ENTIRE REPERTOIRE.

---

# John T. Raymond,

TOUR OF 1880-81,

COMMENCES

AT

POPE'S THEATRE,

ST. LOUIS, SEPTEMBER 13.

HORACE McVICKER,
Acting Manager.

---

KATE THAYER

# Grand Concert Co.

AND

CURTI'S

ORIGINAL SPANISH STUDENTS.

This monster organization commences its season on Oct. 18.

Time nearly all filled. Only twenty nights open between Oct. 18 and March 10

Address WILL E. CHAPMAN.
Care American Literary Bureau,
29 Cooper Institute, New York.

---

# D. H. HARKINS.

Starring Tour, England

PERMANENT ADDRESS,

American Exchange, 449 Strand, London, Eng.

---

JOHN T. HINDS, JR.

# The Shaughaun;

OR,

The Groves of Blarney.

Address this Office.

---

## MISS IDA JEFFREYS.

LEADING BUSINESS.

PERMANENT ADDRESS:

NEW YORK MIRROR.

---

MISS FANNY REEVES

AND

E. A. McDOWELL,

Address 148 West 25th st.

---

# RALSTON HALL,

MACON,

GEORGIA.

Has been thoroughly renovated and is now open for engagements.

Applications for dates for renting or sharing terms must be addressed to

TURPIN & OGDEN,
Sole Managers Ralston Hall,
Macon, Ga.

---

# Mercantile Hall,

ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R., I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 650. For particulars apply to

LEVIS & DETRICH
Alton Ill.

---

COMMENCING NOV. 1.

# A. M. PALMER'S

UNION SQUARE THEATRE

COMBINATION

in their most pronounced success of last season,

## A FALSE FRIEND.

ALL THE ORIGINAL COSTUMES

and a great cast selected and rehearsed under the immediate direction of Manager
A. M. Palmer.

TIME ALL FILLED TO MARCH 14.

Managers wanting this powerful attraction after that date, apply to

C. R. GARDINER,
12 Union Square.

---

MADAME P. A. SMITH,

THEATRICAL DRESSMAKER.

MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.

All the latest Parisian Fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

---

EUGENE BREHM,

NO. 10 UNION SQUARE.

RESORT OF THE

DRAMATIC PROFESSION.

---

THE

# KIRALFY BROS.'

SPECTACULAR SEASON OF 1880-81,

Opened with a furore and an ovation at

NIBLO'S GARDEN THEATRE,

MONDAY EVENING, AUG. 30.

SUCCESSFUL REVIVAL OF KIRALFY BROS.' REMODELED AND RENOWNED SPECTACLE,

## Around the World IN EIGHTY DAYS,

SCORING A TRIUMPH IN EVERY FEATURE ON ITS FIRST NIGHT.

All the novel details of scenery, ballet, costume, stage grouping and dramatic situation received with decided marks of approbation.

DECLARED THE BEST SPECTACULAR PIECE EVER PRESENTED.

OPINIONS OF THE PRESS.

It ended in an ovation to the Kiralfys'. As now produced, it is possibly the grandest spectacular combination ever given in this city.—HERALD.

The Kiralfy's have admirably succeeded, and their play is better mounted and more satisfactorily produced than ever before.—STAR.

The present performance surpasses in beauty all others. Its costumes charm and astonish the eye, and its ballets are the poetry of motion.—SUN.

The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of applause which the scene richly deserved.—TIMES.

The Arabian Nights of Niblo's Theatre have again begun with the revival of the Kiralfys' Around the World. It proved resplendent to the fullest measure of "barbaric wealth and gold." The Porcelain Palace is a picture of really lovely delicacy. The scenic part is radiant, and the accessories are of the best kind.—TRIBUNE.

The same play has been done at Niblo's before, but never so well as now. Throughout the performance the applause was very liberal, and it was deserved.—TRUTH.

The Kiralfy Brothers opened their season at Niblo's with Around the World. The first march and ballet is undoubtedly one of the most beautiful and striking arrangements ever produced. The effect is exceedingly rich and there is no touch of gaudiness—WORLD.

# Macauley's Theatre

**LOUISVILLE,**

KENTUCKY,

SEASON 1880 81.

Address

JOHN T. MACAULEY,

Sole Lessee and Manager,

WESTMINSTER HOTEL, NEW YORK,

TILL SEPT. 10.

---

# POPE'S THEATRE,

ST. LOUIS.

SEATING CAPACITY, 1,720.

STANDING ROOM, 650.

The largest, most elegant and best located house in the city.

Managers of Combinations desiring dates will please address

CHARLES POPE,

Station M., New York City.

---

# ST. LOUIS, MO.

OLYMPIC THEATRE,

CHAS. A. SPALDING....Proprietor & Manager.

GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor & Manager.

The largest, best appointed and best located Theatres in the city.

Address all communications to

JNO. W. NORTON,

Grand Opera House, St. Louis, Mo.

---

# CARLL'S OPERA HOUSE,

NEW HAVEN, CONN.,

will be completed Sept. 20, 1880. Contains all modern improvements.

SEATING CAPACITY, 2,500.

Sixty Rooms, Opera Chairs throughout, twenty Exits, situated directly opposite Yale College and the public park. Prefer to pay a stipulated price. Will share or rent. First-class attractions only admitted.

Address P. R. CARLL.
Or CHAS. R. GARDINER,
12 Union Square, New York.

---

# OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,

347 Hollins st,, Baltimore, Md.

---

# VAN WYCK ACADEMY OF MUSIC,

NORFOLK, VIRGINIA.

This magnificent new building will be finished about the 1st of September, 1880. Five exits, all modern improvements. Seating capacity, 1,250. H. D. VAN WYCK,
Sole Proprietor and Manager.

---

# SINK'S OPERA HOUSE.

ROME, N. Y.

A. J. SINK.....Proprietor.
Rent per night $35. Only first-class companies played on per cent.
S. W. SINK.....City Bill Poster.

---

# GRAND OPERA HOUSE,

## Hamilton, Canada,

"The only proper Theatre in the city."

Now in course of erection. Will be be ready for the opening

DECEMBER 1, 1880

Auditorium on ground floor. Seating capacity 1,200. Large stock of Scenery. Stage 32x58. Size of Flats, 18x22. Elegant retiring and dressing rooms. All the modern improvements in lighting, heating and ventilation. Stockholders the principal amusement-goers of the city and all play-going patrons.

WILL SHARE or RENT.

For terms and dates address
J. R. SPACKMAN,
Park Theatre, Brooklyn, or Agencies.

---

ENGLISH'S

# NEW OPERA HOUSE,

INDIANAPOLIS, INDIANA.

WILL E. ENGLISH..Proprietor and Manager.

This grand building now in course of erection, in the centre of the city, will be completed by September 27th, in magnificent style, and will be by far the finest theatre in Indiana, and one of the finest in the United States. It will be on the ground floor, with elegant retiring-rooms, spacious lobbies and promenades, twelve proscenium boxes, fourteen elegant dressing-rooms, six wide exits on all sides of the auditorium, with comfortable seats for 2,000 people, and all the most modern and perfect stage appointments and improvements.

Managers of first-class combinations only, address as above.

---

# NEVIN OPERA HOUSE.

ROME, GA.,

Now being completed at a cost of $20,000, will be opened September 15, 1880. Built specially for theatrical purposes. Seating capacity 900. Parquet, Dress Circle, Balcony. Private Boxes, Folding-seat opera chairs, well lighted, ventilated, and all modern improvements; beautiful fresco and carved work, fine stage, scenery and dressing-rooms; all looking to the comfort of Actors and pleasure of their audiences. Population of Rome and adjoining suburbs, by U. S. Census, just taken, 7,000. Connected by railway with Selma, Ala., Chattanooga, Tenn., and Atlanta, Ga., and acknowledged to be one of the best "show towns" in the South. Rent moderate, and liberal sharing terms to first-class attractions. The following, among other Troupes, played to fine audiences in this city the past season: McKee Rankin, Grau, Kate Thayer, Barney Macauley, Huntley, Joe Murphy, Frederick Paulding, Barlow, Wilson, Primrose & West, Duprez, Ford's Juveniles, and Louise Pomeroy. For dates, etc., address M. A. NEVIN, Proprietor, ROME GA. ☞Put us in your route.

---

# ACADEMY OF MUSIC,

MILWAUKEE,

WISCONSIN.

The finest theatre in the Northwest, and ONLY one on the GROUND FLOOR.

Ten modes of egress. Capacity 1,600.

Fully stocked with elegant scenery and all else necessary for the proper production of all plays, operas, etc. Would like to hear from managers of first class combinations ONLY. Will either rent or share.

Address,
HARRY DEAKIN,
Lessee and Manager.

---

NEW ORLEANS. LA. SEASON OF 1880-81.

# BIDWELL'S ACADEMY OF MUSIC.

RECONSTRUCTED,

ENLARGED AND IMPROVED.

---

# ST. CHARLES THEATRE,

THE LARGEST AND MOST COMMODIOUS THEATRE IN THE CITY.

Recently purchased by me, will be put in thorough order for the season of 1880-81. BOTH OF THE ABOVE THEATRES WILL BE UNDER MY PERSONAL MANAGEMENT. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with

D. BIDWELL,
Proprietor and Manager.

---

# THE CHARLESTON

## Amusement Association

is prepared to make engagements with first-class musical and dramatic organizations for a limited number of entertainments, to be given in that city during the approaching season. CHARLESTON, S. C.

---

# NOVELTY THEATRE.

**BROOKLYN, E. D.**

NEW YORK.

THEALL & WILLIAMS,

MANAGERS.

ADDRESS ALL COMMUNICATIONS AS ABOVE.

---

# ELLSWORTH, VAN BEUREN & SMITH,

NEW YORK CITY,

# BILL POSTERS, DISTRIBUTORS

AND

## General Advertisers.

CONTRACTING AGENTS
FOR THE
UNITED STATES AND CANADAS.

OFFICE,

## No. 26 ROSE ST.

BRANCHES,

162 East 126th Street,

AND

513 1-2 Seventh Avenue.

---

# A MAGNIFICENT WARDROBE.

FOR SALE.—A Juvenile man's wardrobe made to order in Paris, France. Eighteen dresses, square-cuts, shapes, etc., etc.

Apply to J. J SPIES,
Mirror Building, 12 Union Square.

---

# RICHARD FOOTE,

**TRAGEDIAN,**

Gives ORATORICAL and DRAMATIC Instruction to Ladies and Gentlemen.

333 WEST 23D STREET,

NEW YORK.

---

BARTLEY CAMPBELL'S SUCCESSFUL PLAY,

# FATE.

FOR RIGHTS OR PRIVILEGES,
ADDRESS C. R. GARDNER,
12 UNION SQUARE.

---

# G. MATHESIUS,

315 W. 26th St.,

NEW YORK.

CRAYON PORTRAITS

AND

PROCESS DRAWING.

---

# BURR BROWN,

## The Bookseller,

MACON, GA.

Local Manager, Reserved-Seat Agent, and CITY BILL-POSTER.

Four Cents per Sheet. No Board Rent and NO TICKETS FOR STANDS.

Companies played on Shares, as usual.

---

1880. 1881.

# MINNIE PALMER'S GAIETY COMPANY

will open the coming season at

SINN'S PARK THEATRE, BROOKLYN, Sept6.

MINNIE PALMER, WILLIAM J. SCANLAN and first-class company of Comedians and Vocalists.

REPERTOIRE:

MINNIE PALMER'S BOARDING-SCHOOL, and an original musical comedietta in three acts, by ARCHIBALD GUNTER, entitled,

## A DIME NOVEL.

MARCUS R. MAYER, Manager.
H. A. D'ARCY, Business Manager.
TIME ALL FILLED TO MARCH.
HARRY W. PECK, Advance Agent.

---

# A CLEAN SWEEP!

America's old favorites,

MESSRS.

## Baker & Farron,

have now played in all the leading cities of the old and new world, and everywhere met with

## A GRAND TRIUMPH.

Will return to America in December for a short tour, and return to England for 1881 in April, 1881.

Address all business communications until Dec. 1, to JOHN R. ROGERS,
449 Strand, London, American Exchange.

---

1880. SEASON 1881.

# THE HOLMANS'

SPECTACULAR

## OPERA COMBINATION,

PRODUCING THE

## ENCHANTRESS

AND

## SATANELLA.

TWO GRAND SPECTACULAR OPERAS.

Complete in every detail. Carrying five gorgeous newly-painted scenes. New dresses. New properties. Full, strong company. Specialty artists, etc.

Address C. R. GARDINER,
12 Union Square, N. Y.

---

EXCELSIOR!

VICTORS IN EVERY CLIME!

The recent brilliant engagement at

**HAVERLY'S**

## 14TH STREET THEATRE,

NEW YORK,

Completes the

TOUR OF THE WORLD.

# THE STEWARTS,

MIRTH, MUSIC, MISCHIEF, MIMICRY.

The Burlesque Comedy,

**RAINBOW REVELS.**

REWRITTEN, REORGANIZED, AMERICANIZED, POPULARIZED.

THE COMPANY AND PIECE A GREAT HIT. Time filled in Philadelphia, Pittsburg, St. Louis, Cleveland, Buffalo, Rochester, Boston and Brooklyn. Apply to
S. R. GARDINER, 12 Union Square.

---

UNQUALIFIED SUCCESS

OF

# MR. GEORGE HOLLAND

AND

## OUR GENTLEMEN FRIENDS

AT THE

STANDARD THEATRE, NEW YORK.

ROUTE:

| | | |
|---|---|---|
| Stamford, Conn | August | 30 |
| Bridgeport, " | " | 31 |
| Ansonia, " | Sept. | 1 |
| Meriden, " | " | 2 |
| New Britain, " | " | 3 |
| New Haven, " | " | 4 |
| Waterbury, " | " | 6 |
| Hartford, " | " | 7 |
| Holyoke, Mass | " | 8 |

---

# MR. ST. IAGO JAMES,

PRIMO-BASSO CANTANTE.

FROM GRAND ENGLISH OPERA

companies in Italy and England. Extensive repertoire, including Don Jose, Don Pedro, Plunkett, Mefistofeles, Devilshoof, Duke Alphonso, Leporello, Crispino, Kantschukoff, Mourzouk, etc.

Responsible managers only, for Italian or English opera, concerts, etc., address care NEW YORK MIRROR.

---

# WILLIE EDOUIN'S SPARKS COMPANY.

THE HIT OF THE SEASON.

**DREAMS; OR, FUN IN A PHOTOGRAPH GALLERY.**

OPINIONS OF THE NEW YORK PRESS. SUCCESS! SUCCESS! SUCCESS!

NEW YORK HERALD.

If the success of a piece may be measured by the unmistakable enjoyment of an audience, Fun in a Photograph Gallery last night leaped at a bound into popular favor. From beginning to end it bristles with the drollest of nonsense that makes the people laugh in spite of themselves. The fun flows fast and furious. They sing, dance, act in burlesque, and elicit from the audience shouts of laughter. Not a dull or idle moment is permitted to exist during the entire evening. The closing scene is ingeniously and rapidly changed to the first, and the old man (Willie Edouin), who but a moment before was wildly rushing around the photograph gallery, awakens to find that all that has passed "was only a dream." The pretty Bijou Opera House was filled, and few audiences ever left their seats better pleased with an evening's entertainment.

NEW YORK MIRROR.

It is a riotous bit of folly, that is conceived with considerable ingenuity and originality, and displays much more cleverness of invention than is usually found in pieces of so light a nature. . . . The "Sparks" is just the sort of an organization to make all that is possible out of a piece like Dreams; and they possess all the varied accomplishments and qualifications that go to make up "such stuff as dreams are made of." . . . Dreams is an undoubted "go."

NEW YORK TRUTH.

If the endorsement of a critical and appreciative first-night audience be all that is required to insure its success, then both authors, managers and company have no reason to be dissatisfied. Altogether the performance was smooth, every member of the company doing his level best to please, a fact which the audience recognized and appreciated by encore after encore.

NEW YORK SUN.

It was highly amusing, and it certainly excelled in its musical features, while some of its drolleries were new and ingenious.

NEW YORK TIMES.

The little theatre was packed with an audience which laughed and cheered from the opening to the close of the piece. The entertainment is a thoroughly enjoyable one.

NEW YORK WORLD.

Dreams has a number of good points to attract public attention; there is good acting, good singing, plenty of mimicry, and last, but not least, the sudden transformation of a scene from a photographer's gallery to the parlor of a house on the ground floor, in front of the audience. Dreams will doubtless draw large audiences throughout its run, and go to the country with a guaranty of New York's approval.

EVENING TELEGRAM.

All that one should expect of it Dreams accomplishes. It is tuneful, laughter-provoking, and sparkling from beginning to end. The people, nine in number, who appear in it are more than equal to the tasks assigned to them. They are clever and bright, and so full of spirit that they never flag for an instant.

NEW YORK GRAPHIC

Dreams; or, Fun in a Photograph Gallery kept the audience in a roar of laughter all the evening. It is just the sort of entertainment for a man who has been bored by business all day, and who wishes to have a good laugh to aid his digestion.

COMMERCIAL ADVERTISER.

Mr. Edouin and his company may well feel proud of their reception last evening, as it was a perfect ovation. The fun of the play is not allowed to flag for one minute, and there is not an idle moment in the whole evening.

EVENING EXPRESS.

Dreams; or, Fun in a Photograph Gallery, written by Nat Childs and Willie Edouin, secured an immediate success. The piece was received with laughter from the moment the fun began, and will carry a great deal of enjoyment wherever it is produced.

WILLIE EDOUIN AND FRANK W. SANGER.....PROPRIETORS AND MANAGERS
WALTER HINE.....BUSINESS MANAGER

BIJOU OPERA HOUSE, BROADWAY, NEW YORK.

---

# MR. H. B. HAPGOOD

Takes great pleasure in announcing to the public that he has secured for the season of

1880——1881

THE BEAUTIFUL AND TALENTED YOUNG ACTRESS

# MISS EUNICE GOODRICH,

IN HER POWERFUL DRAMA (from the French) ENTITLED

# ZIZI;

## Or, The Cripple's Love.

An emotional drama of the highest order interspersed with sparkling comedy, which will be presented with a wealth of new and beautiful scenery and elegant wardrobe. Also a carefully selected company of **METROPOLITAN ARTISTS.**

The advent of the comedy will be heralded by a grand display of MAGNIFICENT PRINTING, LITHOGRAPHS, PHOTOGRAPHS AND HANGERS,

Season will commence about Oct. 4. Managers wishing a first-class attraction, address,

**WILLIAM TUTTLE, Jr.,** Proprietor. **H. B. HAPGOOD,** Manager, care Union-place Hotel, New York.

---

# AN ASSURED SUCCESS!

PEALS OF LAUGHTER AND REPEATED ENCORES NIGHTLY GREET

# SOL SMITH RUSSELL

—AS—

## TOM DILLOWAY,

IN J. E. BROWN'S SUCCESSFUL AMERICAN COMEDY,

# EDGEWOOD FOLKS.

Edgewood Folks and Sol. Smith Russell are the talk of the town. The play has made a positive hit, which is evinced by the large audiences which attend the Park Theatre nightly.—*Graphic.*

FRED G. BERGER.....Manager.
W. W. FOWLER.....Business Agent.

---

SEASON OF 1880 AND '81,

THE BEAUTIFUL AND TALENTED YOUNG ENGLISH ACTRESS,

# MISS AGNES LEONARD,

supported by a powerful company, composed of the following prominent and popular artists: MR. FRANK WESTON, MR. EDWIN VARREY, MR. C. T. NICHOLS, MR. CHARLES J. FYFFE, MR. RALPH DELMORE, MR. OLIVER WREN, MR G. T. ULMER, MRS. J. W. BRUTONE, MISS LIZZIE MAY ULMER, MR W. H. HAMILTON, MR. E. C. COYLE AND MR. J. TUTTLE,

in the original Romantic Drama, in four acts, entitled

## WOMAN'S FAITH; OR, OREGONIAN LIFE IN '55,

by WALTER E. FITZHENRY, Esq. The drama is very strong and interesting, replete with Beautiful Scenery, Charming Music (by H. Tissington), and Effective Situations, with a well-defined plot and strong characters.

N. B.—Mr. Frank M. Chapman, formerly business manager for Mr. Augustin Daly's Fifth avenue Company, Miss Fanny Davenport and Miss Mary Anderson, and at present manager for Miss Agnes Leonard, assures managers and the public throughout the United States that no labor nor expense will be spared to make MISS AGNES LEONARD AND COMPANY one of the best and most successful organizations of the season. Most attractive Lithographs and Printing, entirely new and original, of latest designs. Address FRANK M. CHAPMAN, Sole Manager and Proprietor; E. W. WOOLCOTT, Business Manager, or Dramatic Agents.

---

1880. SECOND SEASON. 1881.

THE

# Annie Ward Tiffany Combination

in ELLIOTT DAWN'S successful comedy-drama,

# PREJUDICE.

Also her great success, the

## CHILD STEALER,

Windsor Theatre, New York, September 6.

CHARLES H. GREENE } Managers.
ELLIOTT DAWN }
MAX ZOELLNER.....Business Agent.

---

# N. C. GOODWIN'S FROLIQUES.

Excelling all in Novelty, Merit and Popularity,

Presenting

THE HILARIOUS FANTASY, **HOBBIES.**

THE NEW TRAGI-COMEDY, **OZONE.**

TIME FILLED FOR THE SEASON.

JOHN E. WARNER.....Manager. | ARCHIE MACKINZIE.....Gen'l Agent.
CHARLES BOWSER.....Stage Manager. | Prof. ALBERT ANDERSON.Musical Director.

Reappearance in New York

OF

# FANNY DAVENPORT

AT

HAVERLY'S FIFTH AVENUE THEATRE, SEPTEMBER 20, 1880,

AS

# AN AMERICAN GIRL.

IN

ANNA DICKINSON'S PLAY OF THAT NAME.

**The Following Talented Ladies and Gentlemen have been Selected to Support**

## MISS DAVENPORT.

Mrs. George Devere, Miss McConnell, Miss Vera Devere, Mr. Henry Lee, Mr. M. V. Lingham, Mr. Felix Morris, Mr. F. Chippendale, Mr. R. G. Wilson, Mr. W. H. Young.

New Scenery, New Dresses, New Music.

---

SEASON OF 1880-81.

# THE RIVE-KING GRAND CONCERTS.

FERDINAND DULCKEN - - - MUSICAL DIRECTOR

ONE OF THE MOST COMPLETE AND ARTISTIC CONCERT COMPANIES THAT HAS EVER APPEARED BEFORE THE AMERICAN PUBLIC.

EVERY MEMBER AN ARTIST.

TIME RAPIDLY FILLING.

ADDRESS COMMUNICATIONS TO

FRANK H. KING,

STEINWAY HALL,

NEW YORK.

---

# TONY PASTOR'S

## NEW COMPANY FOR 1880.

THE AMAZING SUCCESS OF THE YEAR!

Received by Enthusiastic Crowds at Chicago.

CREATING A FURORE AT CINCINNATI,

Where the immense crowds seeking admission actually interrupted traffic upon the streets AND IMPEDED THE PROGRESS OF THE STREET CARS.

Packing the Olympic Theatre, St. Louis,

to the dome, despite the intensely hot weather. And, in fact, at each and every point turning immense crowds away before performance.

## NOW RETURNING EAST,

Visiting CHICAGO, PITTSBURG AND BALTIMORE. Will open at GRAND OPERA HOUSE, NEW YORK, MONDAY, SEPT. 27.

TONY PASTOR, Sole Proprietor.

---

THE HARRISONS

IN

# PHOTOS!

BY B. E. WOOLF.

Hooley's Theatre, Chicago, August 23, week; Grand Opera House, Cincinnati, 30th, week; Olympic Theatre, St. Louis, Sept. 6, week. For time and terms please address,

MARTIN W. HANLEY, Manager.

---

# Grand Opera House,

## CHICAGO.

JOHN A. HAMLIN.....Lessee and Manager
WILLIAM J. DAVIS .. .....Associate Manager

OPENED FOR THE SEASON OF 1880 81 MONDAY, SEPT. 6, with the HOEY and HARDIE combination in

**A CHILD OF THE STATE.**

The audience completely filled every portion of the auditorium. The universal comment was that it is "THE MOST ELEGANT AND COMFORTABLE THEATRE IN AMERICA."

NOTE.—In the construction of this house only advanced ideas in everything that pertains to theatrical architecture, decoration, draping and ventilating have been used. The entire practicability of a departure from old and circumscribed methods has been demonstrated. Money has been lavishly expended, and the management confidently expects general approval.

The leading professionals now in Chicago pronounce it much handsomer than any theatre in the United States and Canadas.

Travelers say it is superior to any theatre in Europe.

**THE CHICAGO PAPERS.**

THE GRAND OPERA HOUSE,

Having already given our readers an idea of the architectural and the decorative beauty, the coziness, and the comfort of the Grand Opera House, which stands upon the site of what was formerly known as Hamlin's Theatre, further description is unnecessary. The house was opened last night. A most select audience packed the auditorium, and every one in that audience had an expression of admiration upon their lips for the magnificent structure erected for their amusement Everything has been done by the management that can contribute to the comfort of his pations, and we do not doubt but that his efforts will meet with generous recognition.—DAILY TRIBUNE, Tuesday, Sept. 7.

Any prejudice that may have existed in the minds of the better class of playgoers against the Grand Opera House appears to have entirely disappeared. The audiences have been most select.—DAILY TRIBUNE, Thursday, Sept. 9.

GRAND OPERA HOUSE.

The Grand Opera House, Clark street, opposite the new Court House, was opened last evening under the most happy auspices. How entirely appropriate the title of the theatre is; in fact, how unapproached in this city the rich and gorgeous interior must be confessed, successive articles in the press have set forth. At this time it only remains to chronicle the vast audience that filled the spacious pleasure resort in parquet, balcony and both galleries, and to bespeak new praise for the liberal and entirely Chicago like management, and for the manifold agency that has carried forward their happy conception to such a brilliant realization.

The scene was a medley of richest color, and flooding lights and gala toilets. By common consent such a lovely scene was never before spread out before an audience in a Chicago play-house. Recapitulation of details of the coup d'œil is not here demanded, but rather will it come with better grace to give credit to the individual artists, who, under the auspices of John A Hamlin and William J. Davis, as Manager and Associate Manager, have wrought out all this loveliness.—DAILY INTER-OCEAN, same date.

GRAND OPERA HOUSE.

This splendid theatre was opened to the public for the first time on last evening To say that the large and fashionable audience then present were surprised and delighted with it would be to very faintly state the truth. Under the lights with the seats well filled, and with the full effect of the box draperies, the side lights and the large mirrors that adorn the walls, the effect was superb. The decorations are very rich.—DAILY TIMES, same date.

OPEN DATES IN APRIL, MAY AND JUNE, 1881.

---

BUSH STREET THEATRE, SAN FRANCISCO, COMMENCING MONDAY, AUGUST 2.

GREAT GUNS. **J. H. HAVERLY'S** GREAT GUNS.

# Widow Bedott Comedy Company.

J. H. MACK.....MANAGER.

BRILLIANT ENGAGEMENT OF

# MR. NEIL BURGESS

IN PETROLEUM V. NASBY'S (D. R. LOCKE) FARCICAL COMEDY, AS

## THE WIDOW BEDOTT.

SUPPORTED BY MR. GEORGE STODDART AS ELDER SNIFFLES, AND A SUPERB COMEDY COMPANY FROM

HAVERLY'S THEATRE, NEW YORK.

FROM THE ATLANTIC TO THE PACIFIC AN UNBROKEN SUCCESSION OF HOUSES CROWDED WITH THE ELITE.

THE PRESS AND PUBLIC EVERYWHERE CORROBORATES NEW YORK IN PRONOUNCING IT THE GREATEST COMEDY SUCCESS IN AMUSEMENT HISTORY.

C. E. BLANCHETT, Business Manager. Timothy 10th, xvith. GEORGE STODDART, Stage Manager

---

# The Lingard Burlesque Company.

D. DALZIEL.....BUSINESS AGENT.

THE BEST BURLESQUE COMPANY TRAVELING.

The above organization has purchased from SAM COLVILLE, JR., the exclusive right to the superb Burlesques,

## OXYGEN AND ROBINSON CRUSOE,

Together with all the MAGNIFICENT WARDROBE, PROPERTIES, MUSIC and PRINTING, and will produce the same with Elaborate Spectacular Scenery, all newly prepared for this season. The company will include

MISS DICKIE LINGARD,

ROLAND REED, A.W. MAFLIN, HARRY M. BROWN, JAMES H. JONES, GEORGE RONALDO, JAMES RONALDO, FRED RONALDO, The famous burlesque dancers; FRED VOSS, GEORGIE CROSSMAN, ALICE HASTINGS, ALICE WRIGHT, ANNIE SUTHERLAND, BESSIE DEACON, FANNIE WRIGHT, ALICE TEMPLETON, LILLY MAY, LILLY VOSS, ALICE KRONIG, MAY ELDRIDGE, BESSIE DAYTON,

MAGNIFICENT MALE QUARTETT AND A FULL CHORUS OF FEMALE VOICES.

N. B.—The repertoire of the company, beside OXYGEN, and ROBINSON CRUSOE, will consist of RIP VAN WINKLE and BABES IN THE WOOD. ALL NEWLY COSTUMED.

Managers desiring dates will please address,

D. DALZIEL, Olympic Theatre, Chicago, Ill.

---

Wanted! Wanted!! Wanted!!!

FIRST-CLASS COMBINATIONS FOR THE

## COLISEUM OPERA HOUSE, CINCINNATI, OHIO.

THE LARGEST FIRST-CLASS THEATRE ACROSS THE RHINE.

Dress Circle and Parquet furnished with fifteen hundred opera chairs. Spacious Horseshoe Gallery will seat one thousand. Standing room five hundred.

ADDRESS, J. S. EDWARDS, 61 East 14th St., New York.

Care J. ALEXANDER BROWN, Dramatic Agent.

WANTED—A STRONG COMBINATION FOR THE OPENING.